Expressions of voice and trajectories of writers' selves in academic writing: Transitioning from an academic bridging course to postgraduate programmes

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Abstract

This longitudinal study explores the use of language involved in the construction of voice in academic scripts, as well as personal perspectives relating to the concept of voice, its perceived role and its usage in an academic script. The main aim is to demystify the perceived elusiveness of voice, and present a number of textual features which are analysed longitudinally in order to identify changes in a writer's identity. The study draws upon previous research by Halliday (1985), Ivaniç (1998) and Thompson (2014) which has provided a framework for investigating how language contributes to the process of interpersonal communication.

The qualitative data resulted from an analysis of novice postgraduate ESOL student scripts, as well as from interviews with the main stakeholders involved in academic writing: the students, ESOL teachers on the bridging programme in which they studied, and lecturers in the postgraduate courses in which they subsequently enrolled. Three longitudinal interviews involving 21 students and email interviews with nine ESOL teachers and four postgraduate lecturers provided opportunities for my participants to share their perceptions of voice in academic writing, particularly on Master's programmes, in order to show how voice reflects beliefs, past and present circumstances, and social constructions of the self.

Analysed through the theoretical framework of the Communities of Practice developed by Lave and Wenger (1991) and Wenger (1998), the findings indicate that students were interested in the textual technicalities surrounding the expression of voice. They had personal views about voice which they openly expressed in interviews and applied in their scripts. Longitudinally, the voice markers used in their texts were in assonance with their willingness to contribute new knowledge to their second language (L2) disciplinary community, an aspect also highlighted in three case studies' findings. Overall, the expressions of voice through the textual features proposed by this study diminished in scripts in the transition from the academic bridging programme to the postgraduate studies. The teachers' approaches to voice instruction were primarily informed by their voice acquisition experience resulting from their mainstream studies, both general and academic. The postgraduate lecturers seemed to expect simplicity in the grammatical structures used in a script but held different views relating to students' authorial contribution to knowledge in a Master's script.

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1. Introduction

This project investigates how postgraduate second language learners, language teachers delivering postgraduate bridging programmes, and lecturers from different discourse communities offering Master's programmes perceive and value "voice" in academic writing. It also proposes methodological strategies aimed to show connections between students' expression of voice and their trajectory towards developing a disciplinary identity. Voice is one of the four pillars of Western individualistic writing (Ramanathan & Atkinson, 1999) achieved in a script through a number of textual features which together represent the projection of a writer's identity. However, voice is also a collaborative construct involving the reader's participation in meaning-making and text-decoding (Guinda, 2012; Hyland, 2012a; Matsuda & Jeffery, 2012; Silver, 2012; Tardy, 2012), and ultimately in building a perception of the writer and an assessment of the script. In my study, language teachers and lecturers are the readers who assess students' positioning in academic script, and who guide them in finding a disciplinary voice which is central in students' attempts to achieve full membership in an academic community.

When a student expresses voice in a script in ways that are in line with the writing practices of the discipline, the reader perceives him/her as a contributing member to that particular academic community, which is one of the most important goals in a higher education environment (Hyland, 2012a). The ability of second language writers to decode and express voice has been under intense scrutiny in the past two decades, and a number of studies have concluded that some international students enrolling on academic programmes at universities in English-speaking countries find it difficult to express an authorial voice, (Cortazzi & Jin, 1997; Dong, 1996; Helms-Park & Stapleton, 2003, Ramanathan & Atkinson, 1999). This way of thinking may cast doubt on the ability of second language students to achieve academic membership in an L2academic environment.

My study aligns with research (Matsuda & Tardy, 2007; DiPardo, Storms & Selland, 2011; Zhao & Llosa, 2008; Zhao, 2012) indicating that second language learners can learn to express voice in writing when exposed to specific pedagogic strategies. Each of these studies addresses aspects of voice from different perspectives. Some of them are investigations of teachers' or researchers' perceptions of voice reflected in student script (DiPardo, Storms & Selland, 2011; Zhao & Llosa, 2008; Zhao, 2012); other studies focus on peer perception of identity in academic script (Matsuda & Tardy, 2007), and other researchers focus on students' identity reflected in authorial voice (Guinda, 2012; Hyland, 2012a; Norton, 2012). However, literature on voice and identity is not abundant in studies that bring together perceptions of students, language teachers and academics, the complete array of stakeholders in an academic writing environment; therefore, this study proposes such an approach.

This longitudinal study extended over 22 months and focused on the development of disciplinary identities reflected in expressions of voice in student script. It is based on a sample of 18 students who participated in longitudinal interviews from the time they attended a postgraduate bridging programme until they submitted written assignments in their Master's programmes or other preparatory programmes for PhD studies at a New Zealand university. Student face-to-face interviews, academic student scripts, language teacher and postgraduate lecturer email interviews constituted the main data collection methods.

1.1. Research questions

The central point in my research is to understand how the main stakeholders dealing with the concept of voice interact and participate in the construct of voice. As illustrated in Figure 1 below, students, language teachers, postgraduate lecturers and literature on voice constitute the context of my study, inform it and generate valuable perceptions that may bring more light into how this textual feature is valued in a unique academic environment. The thick double-ended arrows indicate interactions between students and teachers or lecturers where voice may or may not be discussed; thick double-ended broken arrows show an indeterminate understanding of voice in students' writing in the bridging programme or postgraduate programmes; and, finally the thin, double-ended broken arrows signify an indeterminate understanding of the literature of voice on the part of the teachers and lecturers.

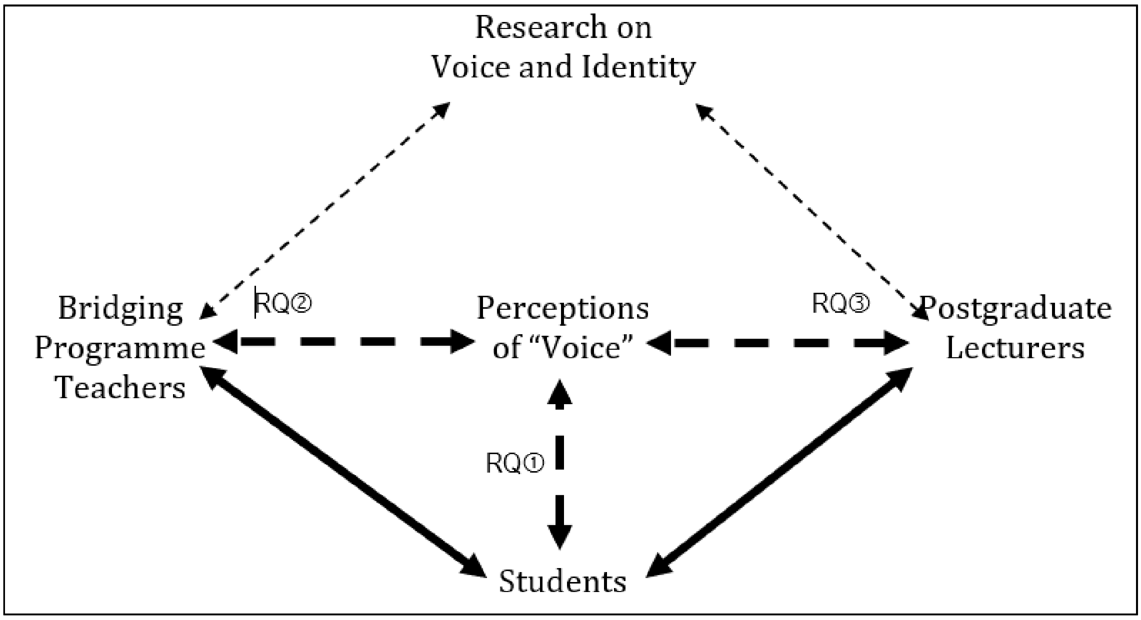


Figure 1: Interaction of voice between stakeholders in two academic environments

The research questions below aimed to generate answers regarding the perceptions of voice of the study participants:

1. To what extent are students' elicited views about academic writing reflected in their scripts?

2. How does the student expression of voice in academic scripts develop or not develop as a result of their membership in two university programmes?

3. How do ESOL teachers and university lecturers perceive the importance of expressing and developing voice in a postgraduate programme?

2. Literature review

This chapter discusses different aspects of voice in academic writing. First, it explains why in this study the concept of “stance” is incorporated into the generic notion of “voice”. It then presents the main implications of some issues relating to voice for the second language voice instruction. As the concept of voice is culturally situated, the second chapter looks at how cultural conditioning complicates the L2 learners’ acquisition of voice. It will further show how voice in a script is an indicator of the writer’s identity, and how empirical studies have approached this concept in an attempt to measure its strength and intensity. After introducing the rationale of the main “self” categories developed in this study, the theoretical framework will be described and explained.

2.1. Voice and stance in second language instruction

When defining and analysing academic genres, Swales (1990) gave particular consideration to the writer’s positioning in a “communicative event” and outlined its prototypes in terms of the purpose assigned to various sections and sub-sections of a writing genre (p. 52). His work identified how voice was insinuated in the genre equation, and why it had a right to exist in a designated place in the academic script, and to manifest itself over a wide range of features more or less overtly or tangibly. Thus, voice was shown to be not only the prerogative, but also the duty of the writer who was expected to share their ideas in a structured and discipline-specific way.

Voice is an elusive notion in Western, English-speaking writing because it is an impression left by the writer on the reader and a discourse feature that can be conveyed in many ways. Its elusiveness is also the result of the fact that it is often lumped with a twinning concept of *stance*, both of them being assigned numerous lexical terms in literature, thus giving way to numerous variations in form as well as in definition. Although these terms have a twinning resonance, voice is a general impression created by the writer throughout the text, while stance shows how the writer positions themselves on the issues discussed in the text (Thompson, 2012). While voice keeps itself at a conceptual or abstract level of discourse, the construction of stance is the result of more overt textual functions. Stance is a lexico-grammatical feature allowing the writer to express their emotions (Biber & Finnegan, 1988; Hyland, 2001a), to project their authority in the discourse community (Starfield, 2002; 2015), to "say something new" (Hyland, 2012b, p. 134), to position themselves in relation to issues discussed in the text (Hyland 2005b; Thompson 2012), to connect with the reader (Charles, 2006; Hyland, 2001a) and "get listened to" (Hyland 2012b, p. 135). In this study, both of these twinning textual features will be explored. References to voice will indicate the overall impression of an authorial presence in academic script, while stance will illustrate writer's positioning in the arguments involving external sources or field knowledge.

Literature focused on aspects of stance highlights ways in which a writer can make their authorial presence 'heard' using lexico-grammatical features. For example, the expression of stance may be constructed by a number of elements, such as, reporting clauses (Charles, 2006), the use of first person pronouns (Hyland & Tse, 2004; Martinez, 2005; Raymond, 1993; Sheldon, 2009), reporting verbs (Bloch, 2010; Pecorari, 2006), the particular language used by the student (Gibson, 1962), the use of external sources and referencing (Brick, 2006; Dong, 1996; Stein, 1986), the choice of passive or active constructions (Baratta, 2009), the use of noun-that constructions (Charles, 2007), and by metadiscourse (Hyland, 1994; Hyland, 1998; Hyland & Tse, 2004; Hyland, 2005a; Hyland, 2012a; Hyland, 2012b).

As shown above, numerous researchers in English speaking educational environments have gone to great lengths to unearth a variety of aspects relating to voice and stance, and to show their potential in building an authorial presence in writing. Interest in aspects relating to voice has intensified in the past two decades particularly in second language (L2) writing in response to a reported inability of L2 learners studying at Western, English-speaking universities to parallel the authorial presence in writing projected by their domestic counterparts. Upon enrolment on English for Academic Purposes or other higher education programmes, L2 students are often subject to a number of assumptions about the impact of their cultural capital on their ability to develop and express voice in L2 academic writing. According to Ramanathan and Atkinson (1999) this textual feature is one of the four pillars of the Western individualistic writing, along with textual ownership, peer review and critical thinking. They further explain that as L2 students are unfamiliar with the Western ideology, voice, which they define as a "linguistic behaviour […] clearly overt, expressive, and even assertive and demonstrative" (p. 48) seems to be the most problematic. The problem, as they see it, is that students from cultures valuing a "subtle, interpretive, interdependent, non-assertive, and even nonverbal character of communicative interaction" (p. 48) may be at a disadvantage compared to their Western counterparts.

Aware of the fact that voice is culturally and consequently rhetorically situated, sceptics maintain that it is a textual element that can hardly be found in L2 writing (Fox, 1994; Ramanathan & Kaplan, 1996; Ramanathan & Atkinson, 1999) due to ideological constraints; therefore, some theorists believe that the literature sensitising towards a pedagogy of voice in L2 is unrealistic (Helms-Park & Stapleton, 2003; Stapleton, 2002). Therefore, they suggest that, instead, efforts should be redirected towards more feasible and more pressing issues such as content and argumentation.

Looking at the pedagogy of voice in mainstream English-speaking Western education, it seems as elusive as the concept of voice itself. Despite its inclusion in the student writing achievement criteria in mainstream education (Matsuda & Jeffery, 2012), there is no such thing as a 'voice' chapter or syllabus in high school or higher education writing curricula. On the contrary, the voice in the first language (L1) is "discovered" by students through "inductive", "tacit", "unconscious" and culturally situated pedagogical approaches (Ramanathan & Kaplan, 1996, p. 21). In other words, voice is not taught explicitly, but it is a cultural value carefully and consistently woven into the L1 mainstream education. The results of this instruction are varying degrees of 'voice' proficiency and all students are 'emerging' writers inducting themselves into an academic environment with specific disciplinary expectations. However, L2 students can neither learn to tackle voice from textbooks, nor can they be effectively exposed to similar inductive methods in a relatively short period in pre-sessional language programmes.

On the other hand, proponents of voice in L2 instruction (Matsuda & Jeffery, 2012) point out that voice is included in the state-mandated high school curriculum in the USA, and it is a criterion of assessment in high school achievement tests. This means that teachers are concerned with the aspect of voice in mainstream education and follow professional guidelines targeting the cultivation of voice in American composition classes. Matsuda (2001) argues that if voice were an occurrence developed naturally in the L1 discourse, it would not be assessed in achievement tests. He further theorises that L2 students do express a voice in their L1 writing, but they construct it in a different way, as they do not know the rhetorical features that project voice in L2 discourse. Consequently, he aligns with other researchers who believe in the necessity of developing a consistent methodology orientated to teaching voice (Bloch, 2010; Bowden, 1995; Brick, 2006; Matsuda & Jeffery, 2012; Morton & Storch, 2019).

In conclusion, voice is problematic in L2 writing due to ideological, cultural and rhetorical constraints, but a pedagogy directed at emphasising how voice is constructed in Western, English speaking mainstream educational environments is possible. Studies have shown that elements conveying voice and stance can be identified, analysed, and defined, but the missing link seems to be a lack of transferability of these findings to classroom environments. However, some authors of commercially available study guides, such as Brick (2006), seem to have adapted to this demand and now offer explicit information and extensive practice exercises on voice assisting students to understand the value and the significance of voice in writing. This indicates an increased interest in voice; therefore, it is essential to investigate how English for Academic Purposes (EAP) practitioners participating in my study model voice in class practice; how their understandings of voice are reflected in day-to-day classroom teaching; and how tutors and lecturers delivering postgraduate programmes appraise voice in student writing.

2.2. Voice, cultural conditioning and L2 students' cultural capital

The section above showed that research on voice and stance in writing has intensified not only in the literature of voice, but also in L2 practitioner environments where ideological debates, mainly relating to epistemological issues, complicate the voice equation. A ramification of this debate extends towards cultural conditioning in relation to developing L2 writing skills. Cammish (1997) observed that international students, especially those from environments where rote learning plays a central role in education, are at a disadvantage in the new L2 academic setting. Not only do they have to cope with a new content and a new method of knowledge acquisition and dissemination, but they also have to face communication difficulties. In an attempt to meet content and form accuracy requirements, they transgress the boundaries of acceptable intertextuality, and over-rely on the linguistic features of their sources.

The absence of voice in L2 academic scripts does not seem to be caused only by the writers' inability to express it. Fox (1994) discusses a different perspective, which has more to do with a *cultural resistance* to the individualistic voice, rather than with students' difficulties in understanding or developing it. In her study, a Brazilian student stated that she found that the American culture is "rational, dry, left-brain orientated, individualistic, values individual initiative and individual freedom, [is] self-centred and proud of itself" (p. 21). In the same study, a Nepali student stated that being young he owes respect and obedience to those who are his seniors (p. 23):

> I have to obey everybody, so I do not have that loud voice, I don't have that strong vocabulary in my writing. I always try to be very humble, keep very low. But here at the US university, you have to find words that will voice your opinion very strongly ... [y]ou have to find words that will show that you are very aggressive.

Another student in Fox's study, from Singapore, mentioned he did not want "to take a position" (p. 24) as diplomacy and obedience are politically motivated in that regime. This resistance to an assertive voice seems to be a form of ideological protest against Western values, therefore, a conscious choice, rather than an inability to develop an individualistic and authoritative writing style. A similar suggestion is made by Guinda and Hyland (2012, p. 1) who noted that voice is a "key marker of individuality, and [...] an ideological expression of cultural hegemony". The point that Fox (1994) makes by interviewing the students whose opinions are presented above is that what may seem a lack of writing ability may in fact be a rejection of the L2 cultural values that conflict with those of the students. The implication seems to be that in some cultures expressing opinion means speaking in the name of the society, while in the Western culture an opinion reflects individual thought. Therefore, it may not be the case that students are unable to develop an authorial voice, but that they may not want or they may be unable to drop their own cultural values.

Turning to the concept of voice in the context of the textual capital, Starfield (2002) finds a direct connection between academic success and the possession of intertextual capital. She notes that academic success in writing depends on how student writers build a rapport with the reader in a text, on the intertextual capital that they are equipped with, as well as on their prior academic experiences in the language of instruction at the academic institution. According to Starfield (2002), by accessing many voices in texts written in the language which is the medium of instruction, students may develop the ability to successfully use sources in writing. In her research set in a South African academic environment, she contrasts the writing performance of two students. One of the study participants, Sipho, was a student enrolled on a social work programme, for whom English was an additional language, as his primary languages were sePedi and isiZulu. He identified himself as "a second-language English speaker" (p. 137), and conceded that he did not have any essay writing experience upon enrolling on the university programme. The other study participant, Philip, was an English-speaking man, with tertiary education experience, and a middle-class background. Different forms of cultural capital reflective of L1 language, and different social networks seemed to result in different approaches to language socialisation with sources in writing. Having the identity of a novice writer, Sipho found it difficult to negotiate with the authorities in an academic script and some of his text was plagiarised. By contrast, Philip's text was favourably perceived by the marker mainly due to a firm authorial self projected in his writing, despite some citation errors. Starfield's argument highlights the complexities of authority negotiation in academic writing as well as the issue of how access to resources empowers students to sound authoritative in writing.

The studies mentioned above indicate that voice is culturally mediated, and that some L2 students may find it more difficult than others to adapt their writing skills to the requirements of a newly adopted academic culture. Research shows that the development of an authorial voice in L2 is possible if students understand, accept, access, and develop a cultural capital in L2. Therefore, the research questions of my study seek to uncover perceptions of how students view the transition from one cultural environment to another, how they bank on the L1 cultural capital in an L2 environment, and what forms of investment they use in building the L2 cultural capital.

2.3. Voice and identity

The concept of voice in relation to academic writing re-surfaced in the past decade particularly in postgraduate writing. This level of study requires a student not only to study a subject in order to discover new facts or test new ideas, but also to produce an impression of deep understanding and respect of the existing knowledge created by the discourse community. Membership in the L2 community requires engagement in academic debate, which must be reflected in writing, where the writer's 'voice' must be 'heard' by the reader (Hutchings, 2014). Thus, when accessing postgraduate student scripts, the reader, a member of a particular academic community, will assess the reliability of the claims made by the writer expecting to be convinced by the writer's persona, their stance on the issues discussed as well as by the way the writer exercises their authority on a specific issue and/or in the field. In short, the reader must be convinced not only by the arguments presented in a script, but also by the individual who produced it.

In a seminal study on literary criticism, Booth (1961) discusses the authorial presence of the writer manifested in a direct or indirect way. He theorises that even when a text does not contain direct references to the writer, the projection of her/his identity is a permanence in the reader's consciousness. He notes: "[h]owever impersonal [the writer] may try to be, his reader will inevitably construct a picture of the official scribe ... [and] our reactions to his various commitments, secret or overt, will help to determine our response to the work" (p. 71). Whether it is clearly, loosely or discreetly shaped, Booth acknowledges the omnipresence of the writer's identity, as well as the reader's instinctual quest for the person behind the lines.

A writer's identity projected in writing is a multi-layered construct depending on the skills and the efficiency of the writer's manipulation techniques, as well as on extensive knowledge about how readers expect them to build their discourse and make their point (Cherry, 1988). For second language writers from other educational background who have just started their academic journey in an L2 cultural immersion setting, this writer identity package is challenging because writing in their L1 culture may be expected to reflect a teacher's, lecturer's or master's views or knowledge. Furthermore, a shift from writing to endorse mainstream authoritative views to writing to establish personal authority requires an understanding and an acceptance of the Western individuality.

According to Ivaniç (1998), social identity determines the individual's set of beliefs, their status in the community, and the language used. As a result, one's self has limited choice because the opportunities available to an individual are controlled by social forces. Therefore, in the current paradigm the individual is not responsible for the versions of self they deliver in their writing as what they write is a cultural 'say', not an individual one. This view, however, does not account for situations where despite social forces reducing the individual's opportunities, s/he reaches positions of power and over-rides social structures. Norton (2012) states that learning mediated by human agency provides students with opportunities to redefine and expand their existing positions in society and "claim alternative, more powerful identities from which to speak, read or write, thereby enhancing language acquisition" (p. 3). As voice is an expression of writer's identity, it becomes a marker of social positioning, power and achievement.

Adopting Bourdieu's (1986) theoretical platform of cultural capital, Norton (2012) emphasizes the complexity of the relationship between language learner identity and language learning context, recognising the power of the learner's cultural and personal investment in the second language environment. This may explain different levels of academic achievement despite consistent motivation on the part of a learner. Economic investment may be an indicator of learning motivation for second language students, but if the desire to acquire knowledge is not paralleled by an inclination to invest in L2 cultural capital and accept cultural immersion, the learning outcome may be affected.

The acquisition of membership in the L2 disciplinary community enables the students to achieve their study goals. In the process of disciplinary immersion, they develop a disciplinary identity, which allows them to contribute to the discourse community and establish an academic individuality. Hyland (2012a) defines the disciplinary identity as "who the individual is when acting as a member of a discipline" (p. 25). A recognition of mutual participation in an academic community allows its members to "become part of each other" (Wenger, 1998, p. 56) and this affinity signals a disciplinary identity that is marked or perceived in a script by more or less overt features of voice which are calibrated according to the writing practices of a disciplinary community.

Drawing on Lave and Wenger (1991) and Wenger (1998), Norton (2012) theorises that an imagined community assumes an imagined identity, which means that in an academic environment the seeds of the development of a disciplinary identity are sowed by the effectiveness and the structure of a language preparatory programme which introduces the student to the L2 cultural values, such as the signs, the language, and the authorial voice – of the prospective postgraduate academic environment. Therefore, an aspect of my study will be an investigation into language teachers' perception of voice, and their methodological strategies used to assist students in understanding the new cultural environment requiring an authorial voice.

2.4. Empirical studies aimed to measure authorial voice

As shown in the previous sections of my literature review, a considerable body of research has looked at a relatively wide range of textual elements that assist a writer in expressing voice. However, there are insufficient empirical studies seeking to determine a relationship between writing quality and voice intensity. Although this association has been discussed in literature, there is not sufficient empirical evidence for it to be accepted as a fact. One of the reasons for a lack of permeation from theoretical findings to practical applications may be that voice is in itself a *metaphor* to which a long string of *other metaphors* have been attached over the years, e.g. voice as a textual feature delivering "…sound, rhythm, energy …" (Elbow, 1981, p. 299), which are difficult to define, isolate, analyse and operationalise. Although the concept of voice fascinates researchers, language practitioners and lecturers delivering content-based academic programmes, more needs to be done in order to demystify and understand the significance of this feature in academic writing.

The increased interest in research attempting to measure voice and link its intensity to writing quality signals the existence of an audience showing an interest in this aspect of writing. My research methodology takes into consideration the findings reported by five studies that have a special resonance in the empirical investigation of voice: DiPardo et al. (2011), Helms-Park and Stapleton (2003), Matsuda and Tardy (2007), Zhao and Llosa (2008), and Zhao (2012). Helms-Park and Stapleton (2003) designed a Voice Intensity Rating Scale (VIRS), a voice-measuring instrument used to find out if there is a correlation between the textual features of voice and writing quality in L2 student script. Their findings were not conclusive and seemed to align with claims made by a number of researchers that cultural conditioning plays a central role in the expression of individual voice and that therefore, it is not within the reach of the L2 writers, particularly at an undergraduate level.

Despite inconclusive results, the authors of a subsequent and closely related study, Zhao and Llosa (2008), consider Helms-Park and Stapleton's research "of a pioneering value". Their study (2008) is a replica of Helms-Park and Stapleton's research (2003), but their participants are L1 students. The main finding of this study is that the impression of voice is not decided by the abundance or scarcity of overt textual features, but by “a more complex functioning of all these features of voice in relation to one another in a written text” (p. 164). They quoted Matsuda (2001) who described this complexity as “the amalgamative effect of the use of discursive and non-discursive features” (p. 40) in a text. Another important conclusion of this study is that in an L1 context voice is closely related to a summative impression of writing, particularly in what Hyland (2008) refers to as “disciplinary voices”, elements that give the most meaning to the reader-writer interaction in a particular discourse community.

The relevance of the reader-writer interaction, and the emphasis on the reader’s instinctual quest for the person behind the script, an aspect highlighted by Booth (1961), as well as by extensive research done by Ivaniç and Hyland, show that readers’ perception of the identity projected by the writer is important in the assessment of voice. Thus, the reader-writer rapport achieved in a text becomes a central point in the investigation of voice. For example, an empirical study on readers’ construction of identity conducted by Matsuda and Tardy (2007), based on a blind peer review, showed that the readers were able to construct a voice reflecting the author of an anonymous manuscript. In an attempt to define the identity of the writers, the reviewers used a wide range of criteria, mainly relating to gender, native language background, knowledge of the topic, vocabulary errors, and rhetorical moves, as well as the way writers introduced citations. Due to the limited number of participants, the results of this study were neither conclusive nor generalisable, but this novel research approach signals that voice investigations tend to also slide towards the constructs of the reader based on their expectations, not only those of the writer.

The idea of designing a rubric measuring voice was continued by a large scale, longitudinal study conducted in the USA (DiPardo, Storms & Selland, 2011) with student scripts spanning from early elementary through to high school and extended over two years. The significance of the study is that the teachers were asked to collaboratively create a definition of voice and use it in designing a voice rubric. The new marking instrument emerged from a series of interviews where teachers expressed their opinions on three main aspects: engagement with topic and audience, expression of view and provocation of response, and use of stylistic elements (p.178). Subjectivity, an over-personalisation of the criteria, and an over-reliance of the scorers on impressions regarding the personality or human attributes of the writer demanded a shift in focus towards aspects of language, and prompted the project leaders to rename the rubric from "voice rubric" to "stance rubric", i.e. to shift from the assessment of an impression to more stable, more overt and more cross-identifiable textual features. This study outcome, however, limits the power of the reader as s/he should have a relatively equal right to voice construction as the writer has.

Another empirical study (Zhao, 2012) aimed to validate an analytic voice rubric. The rubric resulted in a compilation of Helms-Park and Stapleton's Voice Intensity Rating Scale (2003) and of Hyland's (1994, 1998, 2005a, 2005b, 2008) voice and stance theoretical framework. It is particularly focused on Hyland (2008), who proposes an interactional model of voice. The model comprises two main voice features: stance (hedges, boosters, attitude markers, self-mention) and engagement (reader mention, personal asides, knowledge reference, directives and questions). Although the study provided validation for such a rubric and represents an important step forward towards measuring voice intensity and writing quality, its analytical approach raises some issues that may limit its generalisability across disciplines. A possible point of criticism would be the marking of various voice features in terms of the frequency that they occur in a text. According to Hyland's interactional model (2008), these features contribute to an expression of voice, but their absence does not indicate the absence of voice altogether. Furthermore, the interactional model seems to be designed for written closed-book assessments where general topics are discussed, not for open-book assignments requiring evidence of authorial positioning and response to external sources. Therefore, this rubric may be appropriate for high-stakes examinations in particular.

The detailed account of the above-mentioned empirical studies aims to highlight their impact on my research design. First, these studies illustrate an increased interest in the topic I have chosen for my research. Second, they show that a voice rubric cannot be designed in isolation because it has to be the result of an aggregated effort invested in by all the stakeholders involved in an educational environment: teachers, students and researchers, who are part of the same community of practice.

2.5. Rationale for the "Self" categories

This study examines how language is used to underpin writing and how it reflects beliefs, past and present circumstances, and social constructions of the self. It draws upon previous research by Halliday (1994), Ivaniç (1998) and Thompson (2014) which has provided a framework for investigating how language contributes to the process of interpersonal communication. This research constitutes the foundation of my study which aims to show how writing builds and expresses identity, and how voice in particular signals an evolution of one's selves.

A definition of identity which matches the purposes of this study is provided by Hyland (2002c). He views identity as a writer's "explicit appearance in a text, or its absence" (p. 352) which signals the presence or absence of voice. In my study, I define writing identity as a set of values that define a writer's rationale in making choices when creating their texts. Writing identity is continually shaped up by a multitude of selves which emerge from emotions, perceptions, and thoughts resulting from the writer's experiences in relation to other scripts, the reader who is the addressee in their texts, and the authors whose knowledge they access, and, more importantly, the socio-cultural environment in which they craft their texts.

In my research, I define from my perspective and analyse three selves, and show ways in which they may reveal a writer's expression of voice: Rhetorical, Authorial and Experiential. In the following paragraphs, I explain how I made this choice of selves, and how the literature from Halliday (1985), Thompson (2014) and particularly Ivaniç (1998) contributed to my framing of the selves.

My study draws partially on Halliday's (1985) Functional Grammar (FG) model of linguistic analysis, which consists of three meaning-making discourse-semantic metafunctions: ideational, interpersonal and textual. Pragmatic aspects of this theoretical approach which informed my study have been provided by Thompson (2014), who created a practical, down-to-earth, accessible and educational explanatory version of the FG model. Of equal relevance to my study is the work of Ivaniç (1998), who has further refined these categories to support a framework for a sociocultural, discoursal and interactional social identity for higher education contexts. Her model inspired me to take a social constructionist view of the Self, in which the "Self" is regarded as a consequence of individual's "beliefs and possibilities […] available to them in their social context" (1998, p. 12).

The three authors, Halliday (1985), Ivaniç (1998) and Thompson (2014), have used different labels to denote the three Metafunctions and Selves which I have used to construct the theoretical scaffolding for my study. I have renamed some of them, which henceforth I will refer to as "Selves", in ways that support the purposes and foci of this study, as follows (Table 1 below):

Table 1: Perspectives of the "Selves" in current study

Author	Metafunctions and Selves' labels		
Halliday (1985)	Interpersonal	Textual	Ideational
Thompson (2014)	Interpersonal	Textual	Experiential
Ivaniç (1998)	Discoursal	Authorial	Autobiographical
Current study	Rhetorical	Authorial	Experiential

2.5.1. The emergence and definitions of the Selves

2.5.2. Rhetorical Self

Halliday (1985) created the Interpersonal Metafunction (Table 1 above) to refer to the exchanges at a clausal level between a speaker and their interlocutor. Thompson (2014) defines this function as an interaction between the 'addresser' and 'audience' in a communicative exchange in which information is negotiated. From a social-constructivist position which emphasises the importance of the social environment in the construction of one's Self, Ivaniç (1998) defines this aspect of writing as the writer's persona or projected impression "which they consciously and unconsciously convey of themselves in a particular written text" (p. 25). I concur with Ivaniç's definition of this Self, and I label it as "Rhetorical Self". In this study, I define the Rhetorical Self as a combination of textual features that have the potential to reveal how writers take responsibility for the content of their texts and address the reader in a disciplinary specific way.

As a result of these theoretical considerations, I view this Self as a rapport that the writer initiates with their reader through the choice of textual features that they integrate into the text in order to represent themselves as an academic writer. There are three textual features subscribed to this Self which I have chosen to analyse in my study: the reiteration of the central point (RoCP, 4.1), sentence length and complexity (4.2), and first-person pronouns (4.3). The choice of these features was based on the literature which I will detail in each "rationale" section of chapter 4, "Rhetorical Self".

First, the reiteration of the central point (RoCP) will be analysed in terms of students' views pertaining to it, as well as of its usage in student scripts. It is a writer-reader networking feature by which a writer infuses coherence in a script. It is achieved by using lexical clues to link the title, the headings of different sections, as well as the topic sentences. All these networked 'strategic' parts of a text constitute a permanent reminder to the reader of the writer's intentions and their claimed achievements in the text. A second rhetorical focus is the sentence length and complexity, both referring to the way a writer decides to deploy chunks of their thoughts in a text in such a way as to reflect a disciplinary writing style. Finally, the use of first-person pronouns is an aspect in my study investigating the degree of rhetorical presence expressed by self-mention pronouns.

The label I chose for this Self is different from the one used by Ivaniç, who named it the "Discoursal Self" (Table 1 in 2.5.). At a literal meaning, "discoursal" refers to a dialogue or a debate, which I find too general to describe the role I assign to this Self in relation to the writer-reader rapport in my study. My choice of terminology is "Rhetorical Self" because it implies the idea of an intention to persuade and impress, which is how I see the writer's acts in relation to their reader

2.5.3 Authorial Self

Halliday's (1984) Textual Metafunction is defined as the clausal message and the way the information is streamed into the text (Table 1 in 2.5.). Thompson (2014) refined this definition as the way the message is organised at a textual level, "in order to signal […] how the present part of their message fits in with other parts" (p. 145). Ivaniç (1998) takes this syntax approach to an interactional - authorial level where the writer shows how their "position, opinions and beliefs" (p. 26) fit in at an academic discourse level in relation to the authors' findings, theories and beliefs.

Inspired by the studies mentioned above, in the current study I view the Authorial Self as a combination of textual features which have the potential to reveal how writers take responsibility for the content of their texts and project an authorial identity in relation to the authors whose knowledge they access and build on in their arguments. As this Self highlights the textual interactions between the writer and authors, I 'borrowed' Ivaniç's terminology and named it "Authorial Self" (Table 1 in 2.5.).

In my study, the "Authorial Self" chapter looks at three textual features which are involved in writer-author interactions. First, I will investigate the citation practices in order to understand the underpinning motivation in student choice of integral or non-integral citations. Second, derived from the citation choice, I will look at what reporting language was used in student scripts in order to introduce ideas from external sources. Finally, I propose a close-up on what I name “authorial pronouns and determiners” as an alternative to the use of shell nouns and determiners. I also explain my view on the effectiveness of these features in expressing an authorial voice.

2.5.4 Experiential Self

Halliday’s (1985) Ideational Metafunction is concerned with representations at clausal level, involving process, participants and circumstances. Thompson (2014) re-names it “Experiential” and defines it as the propositional content charged with elements of the external or internal world of the participants in an interaction, such as thoughts, beliefs, or feelings. Ivaniç (1998) shifts from a grammatical clausal analysis to a level of social interaction, where thoughts and beliefs become ‘voices’ which result from the way individual’s identities are constantly shaped by their life experiences. She named this self “Autobiographical” and defined it as a “writer’s sense of their roots, of where they are coming from” (p. 24), a sense that is permanently changed by the writer’s life experiences and his/her interpretations of them. In my study I apply the same definition to this Self, but I label it “Experiential Self” in order to highlight the notion that past interactions, occurrences and events leave an impression on an individual and influence their decisions, in this case, decisions made in writing.

The main points covered in my “Experiential Self” chapter are: a) writer’s cultural capital reflected in an academic script, focusing on authors’ name recall and b) writer’s socio-cultural judgement in accessing external sources, relating to gender, age and nationality. The analysis of these aspects was focussed on understanding the rationale of writers’ decisions made in a script in terms of source choice or authors’ work from a sociocultural perspective.

2.6 Theoretical framework

The current study is primarily grounded in the theory of the Communities of Practice (CoP) developed by Lave and Wenger (1991) and Wenger (1998), which is rooted in

Vygotsky’s (1978) view of social development. This theory views learning as a social construct depending on social interactions. The interactional aspect of learning was shaped by Lave (1988) at the level of community, which can be physical or invisible, where its members are linked by interest and specific ongoing practice. These communities are defined as “groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly” (Wenger & Wenger-Trayner, 2015, p.1). In terms of defining components, first, a CoP has a *domain* which is established by common interest with voluntary participation (Wenger, 1998), otherwise, “the very heart of a CoP is challenged” (Mercieca, 2017, p. 10), a *community*, which enforces the rules of interaction leading to the main objective, participation in the CoP, and a *practice*, the principle of fellowship sharing their knowledge, experiences and expertise.

The main tenets underpinning a community of practice are relationships between its members, the situatedness of the learning framework, the degree of involvement in the community, and the ongoing shared practice within one community or more. According to Lave and Wenger (1991), learning takes place in apprenticeship cultures but by no means involves “individual memorizing and applying acquired facts” as Patel (2017, p. 24) observed. A community of practice is envisioned as an organised group where a beginner or a newcomer moves from the periphery to more central positions as they *engage* with their peers and the old-timers or experts. The group membership gives the new member access to a legitimate peripheral participation. It requires an emerging understanding of the beliefs and behaviours that define that particular community, as well as an acceptance of the situatedness of learning which involves learning by doing and engagement. It is the situatedness of learning that gives the members of such a community a participatory role rather than an “observational” one (Lave & Wenger, 1991, p. 95). Finally, an important aspect of the peripherality in a community of practice is that it allows members to participate in other communities of interest which inform their social practice and develop their experiences of the world.

The situatedness of learning empowers the members of a community of practice, and implicitly leads to ongoing changes in their identities, in the way they perceive who they are and what they are, which may also change the extent of their involvement in a particular community. However, as Blommaert (2005) noted, “in order for an identity to be established, it has to be recognised by others” (p. 205). This implies that the level and the nature of interaction in a CoP define one’s perception of their identity, of who and what they are. Participation shapes identity, and it refers not only to aspects of collaboration. It is through conversation that “we recognise in each other something of ourselves which we address” (Wenger, 1998, p. 56). Learning through interaction and knowledge creation through sharing ensure the success of a CoP, as well as of the individual (Vincent et al., 2018).

My study seeks to establish the extent to which student scripts reflect developmental aspects of self and voice. It focuses on international students’ transition from an academic bridging course to postgraduate studies. The CoP theory is used to provide an understanding of how writing identity and an expression of voice develop or do not develop in this transition. Tobbell et al. (2010) highlight a research gap in investigating postgraduate students’ journey from novice learners to “expert’ students” (p. 262), probably because of a generic assumption that the mere status of a postgraduate student deems them as ‘experts’ in their learning community. This view is problematic for the international student cohorts enrolling on postgraduate programmes to achieve either Master’s or PhD degrees, as is the case of the student participants in my study.

My study participants were students who were newcomers in a CoP where teachers and lecturers were the old-timers/experts. The students had been given language training in their country of origin and in some cases partially in some language programmes in the target community which preceded the bridging course instruction. Their BA studies in the L1 environments gave them insights into the disciplinary knowledge, but on arrival to New Zealand they knew very little about the academic CoPs they were about to access, primarily the Academic Bridging Programme (ABP) and PG discourse communities. As the whole cohort originated in cultures with different educational expectations, they may have expected to assume the role of ‘observers’ and ‘absorbers’ of knowledge without assuming the right to negotiate of contest it. Therefore, on accessing the ABP and PG discourse communities, they were not equipped with knowledge about how a CoP was organised and functioned on interactional and participatory levels.

As this study looks at changes in writers' disciplinary identity reflected in academic scripts, three selves are analysed: a) Rhetorical Self, which reflects a relationship of "proximity" (Hyland, 2012a, p. 43) with the reader as an expert in the field, manifested through a display of "social and discursive conventions" – interactions with the reader (p. 43); b) Authorial Self, an interactional aspect with the authors who inform an academic script, which reflects writer's "positioning" (Hyland, 2012a, p. 43) as a participatory aspect in the CoP and their adopting a point of view on disciplinary content; c) Experiential Self, which brings a writer's past experiences and cultural beliefs into the text.

The following chapter shows the data collection procedures which underpinned the student, teacher and postgraduate lecturer elicitations in interviews, as well as the interpretive framework of the findings.

3. Methodology

In this chapter I present the interpretive framework of the study and discuss the choice of methodology used to best fit the nature of the research questions of this study. Next, I explain the context of my study provided by an academic bridging programme, and the ethical considerations framing my research. In the following sections I describe the process of recruiting participants, designing interview schedules, piloting the interviews, interviewing and developing rapport with participants. Other supporting data collection instruments are described in detail, along with the content of the interviews, and finally, I explicate the techniques used to code, analyse and interpret the data.

3.1. Interpretive framework

This study takes a relativist perspective dwelling on the belief that "rationality, truth, reality, right, the good, or norms" (Bernstein, 1983, p. 8) are not fixed concepts as they depend on how they are interpreted by different paradigms or different societies at different times. It also relies on the assumption that "beliefs are influenced by history, culture, and personal circumstances" (Gillett, 1998, p. 39). The situatedness of my study is derived from the cultural diversity and range of academic competencies of the study participants: prospective and current postgraduate students, ABP language teachers, and disciplinary lecturers, that need to be considered and interpreted.

The aim of this investigation is to find out how text emerges in an L2 environment which may apply different principles in relation to knowledge dissemination and validity from those valued in the academic culture of origin, how the script is crafted to reflect a writer's disciplinary contribution, and how this contribution is perceived by the writer, reader, and the academic community at large. Given the unmeasurable status of knowledge resulting from interviews and student text analysis, as well as the singularity of the research context, the task of building a unifying theory requires a collection of shared constructions (Guba & Lincoln, 1989). In line with Creswell (2013), the philosophical architecture of my study draws on: a) construction of multiple realities that participants bring to the study, which have emerged from their interactions with others, individual experiences and cultural membership, b) a co-construction of reality established between the participant and me, the researcher, c) an importance attached to individual values of the participants and mine as a researcher, and d) an inductive assemblance of a theory from patterns of data.

3.2. Approach to inquiry – a case study

From the outset, the motivation behind my study was to generate a theory of the development of academic voice applicable to a unique setting, based on a multi-perspective conceptualisation of voice in postgraduate writing. Being a teacher involved in an academic bridging programme at a New Zealand university, and having a particular interest in academic writing, seemed to be grounded conditions able to generate the context, the participant sample, the topic of interest and the theory to approach data collection and interpretation. Thus, the investigation started in a "real life" immediate context (Yin, 2004; 2009, p. 18), namely the research space offered by the bridging programme I was involved in. The foundation of the study was moulded in the assertion that the participants were inextricably linked to the research setting. A theory of voice pertaining to this particular setting was expected to emerge as in the craft of quilting (Denzin & Lincoln, 2005), or patchwork (Braun & Clarke, 2013), two evocative metaphors used in qualitative studies to illustrate the process of grouping data and arranging them in patterns set to tell the story of that particular real-life situation, in other words, 'the case of voice in academic writing'.

Framing the research approach involved the consideration of three salient aspects: the nature of the phenomenon under investigation, the nature of the questions standing in need of an answer, and the understanding of the student participants. First, as explained in the Literature Review (2.1), voice is a slippery concept, difficult to dissect, explain or define. It is introduced into a text by a number of overt or occluded textual features that may or may not be identified as 'voice markers' by different readers, even when referring to the same context or passage; therefore, the present study was set up with the potential of generating a theory (Merriam, 1998), albeit one which would be eminently context-dependent. Second, although in recent years the voice literature has become more specific in terms of the overt textual features conducive to an expression of voice, existing literature covering similar topics, such as the use of the first-person pronoun, the use of the passive voice, and other language or grammatical features, has not generated a sufficient body of findings to lead to generalisations. On that account, my study could not be based on hypotheses, and my questions could not refer only to already established and coined markers of voice. Instead, the study was set to be open to an identification of other aspects of voice that might not have surfaced in literature. In this regard, Merriam (1998) notes that "[if] there is a lack of theory, or if the existing theory does not adequately explain the phenomenon, hypothesis cannot be developed to structure a research phenomenon" (p. 38). Thirdly, given the fact that my research was to take place in an L2 language environment, participant students might, or might not, be familiar with the various ways in which voice can appropriately be explicitly expressed in academic writing in English. The corollary of these conditioning aspects accentuated the need for a longitudinal case study having the potential to examine changes (Hamilton & Corbett-Whittier, 2013) in authorial writing identity over time. These three aspects not only gave a clear direction to my study, but also indicated how the case study themes should be approached.

Before making the final choice regarding the approach of my inquiry, I also analysed the research potential a case study approach offers, by weighing up its strengths and weaknesses. Starting from the ground level of a case study, I considered a number of definitions associated with it in the research methods literature. In this regard, I found that there are a set of conditions attached to it which are universally accepted, such as a small participant pool, a predominantly exploratory and descriptive rather than an analytic approach, and a specificity of the research context.

However, an important element that the case study literature highlights and cautions prospective qualitative researchers about relates to the low generalisability of findings

(Stake, 1995; Thomas, 2003), although other authorities view this as an intrinsic characteristic of this type of research, and not particularly negative (Mackey & Gass, 2005). A theory generated by a case study becomes sets of meanings applicable to "one time in one place" and comparable to "what goes on in different times and places" (Cohen, Manion & Morrison, 2018, p. 20). Solid proof of this postulation is that this enquiry was based on a number of other cases that I found relevant to my 'case' on authorial voice and evolving identities.

In terms of the main focus of the study, according to Stake's (1995) taxonomy, this inquiry was set up as an instrumental case study because the focus was the phenomenon of voice in conjunction with writer's authorial identity. Discussing the scope of an instrumental case study, Stake (1995) notes:

> We take a particular case and come to know it well, not primarily as to how it is different from others but what it is, what it does. There is emphasis on uniqueness, and that implies knowledge of others that the case is different from, but the first emphasis is on understanding the case itself (p.8).

Therefore, in terms of the centrality of my study, it is important to mention that at no stage were participants themselves considered separate 'cases', but a cohort within a bound setting who through expressing their beliefs were about to contribute to the expansion of knowledge about voice and evolving writing identities over time. In other words, from the outset, the development of voice within this setting was 'the case' and the study was set up to be 'longitudinal', an aspect that will be extensively explained in the following section.

3.3. The longitudinal approach to the design of my study

This is a panel study with a data collection time span extending over 23 months and seeking to track changes in perceptions of authorial voice and writing identity of a group of students using multiple layers of investigation.

Being a longitudinal inquiry of a phenomenon, my study had to tackle three pivotal elements relating to time, change and growth. Cohen et al. (2018) define this type of study as "developmental", mainly concerned with "human growth" (p. 351) over time. However, Saldaňa (2003) challenges the common temporal expression attached to this type of study as he finds it partially inaccurate. He notes that "'over time' inappropriately suggests "a sweeping temporal leap" highlighting the concept of "product", while "'through", "across" or "throughout" would be more inspired lexical choices that reflect an ongoing process of 'change'" (p. 8) that longitudinal studies search for. Saldaňa (2003) also notes that the concept of change must be defined in a longitudinal study because change is contextual, along with the timeframe applied to the study. Therefore, from the outset, the aspect of change was central to this longitudinal study, and I was ready to accept the continuousness of change, along with an understanding that change occurs with different intensity or obviousness. As my study was context-situated, so was the change in the students' writing processes which occurred throughout the data collection stage.

Although they are not viewed as a 'one method fits all', longitudinal studies have become increasingly utilized in the past 30 years, mainly due to an open-ended research process that they legitimate. The potential of this research style to distinguish patterns of change and allow naturally emerging variables to amass in time overrides by far the capabilities of a cross-sectional method (Cohen et al., 2018). The flexibility of the longitudinal study allowed me to refine interview questions, fill in perceived gaps in ensuing interviews, and build on what had been learned in previous ones.

Apart from this, new questions may emerge in the interviewing process, which may enrich the quality of the variables. In line with Saldaňa's (2003) suggestion that "longitudinal improvements in techniques are admirable" (p. 43), what worked in a set of interviews in my study was kept for the ensuing one, and new ideas that surfaced in an interview were incorporated into the subsequent ones. For example, at the very beginning of Interview 1, delving into general aspects relating to community of practice membership, Nita indicated that she felt she had little in common with the prospective discipline of study because her BA degree majored in a different field, and that her motivation to study was low. Intrigued by the answer, I took a sheet of paper and drew a circle that I then explained represented the discipline that she was going to study. Next, I invited the student to place a dot in pencil on that paper illustrating where she thought she was in terms of community of practice (CoP) membership in her L1 environment from the perspective of her future L2 discipline. Nita marked a dot outside the circle commenting that at that point she had no affinity with that area of study. I then drew another circle explaining that it represented the same discipline, but in her L2 academic community; the answer did not vary. Given the connections between CoP, authorial identity and voice, that particular answer contributed to an inclusion of the CoP circles throughout the interviewing process, becoming a pivotal aspect in my study, which I present in detail in 3.6.5.1 below.

Due to the versatility of longitudinal studies, minor slips, eluded details, missed opportunities, or late revelations on the part of the researcher can be straightened out throughout the data collection process. This feature allowed me to include the question pertaining to CoP circles in the later interview with the first student I had interviewed who had not been asked the question above in Interview 1. In this regard, Saldaňa (2003) places emphasis on the potential of the exit interviews in which clarifications or reviews are possible in order to run an overall "reality check" (p. 37). This means that by means of a careful look at the data between interviews, the researcher may notice gaps, or unclear explanation of some aspects, and may go back to them in the exit interview. In my study, reality checks were provided in an on-going manner also by the text analysis, which was conducted by myself before and after the interviews.

In the process of data collection, analyses and interpretations followed each stream of interviews. Despite a feeling of completion after each interview summary, the richness and depth of data continually accumulated, generating a pressure, at times overwhelming. That perception was in line with Thomson and Holland (2003) who note that "longitudinal qualitative data are intimidating in that there is no closure of analysis and the next round of data can challenge interpretations" (p. 237). Similarly, the interview questions themselves became a changing and moving target, opening new and deeper paths to my enquiry, giving my study new directions and new dimensions.

As reported in the research methods literature, possible disadvantages of a case study may be attrition and panel conditioning (Dörnyei, 2007). The former problem, attrition, may be caused by an inconsistent participation of the subjects due to a decreased interest in the study, lack of time, health problems, and other issues; some of these issues may be offset by an effective communication with the participants, as well as mutually agreed interview times and interview location. However, a consistent staying-in-touch procedure as well as timely email and mobile phone communication protected my study against this threat. I must also mention consistency in interview attendance was also warranted by an openly expressed enthusiasm about the topic on the part of the student participants. The study started with a number of 21 students and ended with a number of 18. The slight reduction in the sample was due to a sudden withdrawal, a change in the academic provider and a pressing personal matter.

The second possible disadvantage of the case studies is panel conditioning, another reported risk that may arise throughout a longitudinal study (Thompson & Holland, 2003). It refers to issues deriving from an increased familiarity of the study participants with the interviewer or with each other, which may affect the outcome of the meetings, as well as the validity of the study. From the inception of my study design, I considered it as the main hazard possibly resulting from my relations with the participants. First, I had been a teacher to one cohort of student respondents, and second, the ABP teacher respondents were my peers, with whom I had a current professional relationship. However, a non-invasive approach in dealing with my former students and p an ethical conduct with the teacher participants kept possible risks derived from panel conditioning at bay.

3.4. The setting: The ABP

In order to be granted admission and enrol in the ABP, students must present evidence of Bachelor's degree studies in L1, and of 5.5 in each IELTS band or equivalent. Additionally, they have to secure a conditional offer of place for the selected prospective postgraduate programme. The offer is contingent only on success in their study of academic enculturation and English language skills within the ABP, as candidates must achieve B grade average (60%) on each of the papers taught in the ABP in order to enrol.

The student participants in my study are among the 30,000 learners enrolled at this New Zealand university, reportedly coming from more than 100 countries (International Prospectus, 2016). The ABP providing the context of this study attracts a large number of prospective PG students every year, who mainly originate in a limited number of Asian countries, particularly China, Indonesia, and Thailand, as well as the Middle East. Popular postgraduate programmes with the ABP graduates are Humanities, Business and Communication Management.

The certificate awarded at the end of the ABP gives them direct entry to a PG programme without sitting any other external assessments. This means that the content of the ABP must ensure that the students are exposed to intensive EAP practice aiming to introduce them to the L2 academic culture. Figure 2 below shows the conceptualization of the ABP as a bridge between L1 and L2 academic cultures.

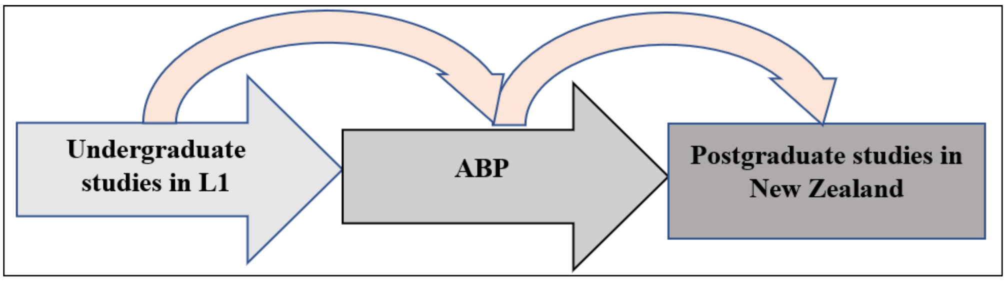


Figure 2: Conceptualisation of the ABP

The ABP is a 16-week full-time course divided into two eight-week teaching blocks with a one-week mid-course break. The first two courses, Advanced Academic Reading and Writing I and Advanced Academic Language Skills and Conventions I, are taught in parallel and must be successfully completed by students before progressing to Advanced Academic Reading and Writing II and Advanced Academic Language Skills and Conventions II, respectively. Each course is awarded 18 credits, which will amount to the required cumulated 72 credits upon ABP graduation.

3.4.1. ABP and the four pillars of Western individualistic writing

The aim of the ABP programme is to assist students to acquire academic processes in order to produce work aligned with Western university requirements. The reading and writing component is designed that over 16 weeks of intensive instruction the students develop critical reading skills necessary for the international students to understand and access academic publications, to familiarise themselves with a range of academic genres, to select external sources based on critical assessment, and to become familiar with the most salient aspects of an academic script. The main practice activities and assessments involve text deconstruction aimed to identify the main sections of a research article (RA) with the structure introduction-methods-results-discussion (IMRD) article, and the main rhetorical moves involved in an introduction based on Swales and Feak (2004). Other assessments include writing a summary of an IMRD article, and writing an annotated bibliography in which they critically evaluate a number of research articles, indicating how a selection of external sources relates to their topic of interest. Other elements of critical reading and writing include assessments taking place in test conditions: a deconstruction of an IMRD article and a synthesis of three sections or excerpts selected from three articles on a similar topic, requiring a thorough application of APA citation practices.

The second eight-week reading and writing course focuses on strengthening the skills acquired in the first module, and expands on instruction leading to the draft of a literature review. The final assessment is the extended writing paper containing 2,000 words and requiring students to write a report, an academic essay or a research proposal on the topic of interest chosen at the beginning of the programme.

Although this module addresses the reading and writing skills, it also has a tutorial discussion component organised and assessed in conjunction with the language module, an aspect which I will explain in the following section. Central to this module component is the development of skills assisting students in understanding the purpose of a tutorial in L2, the need for thematic and structured preparation before a tutorial, the nature of tutor-student and peer-peer interaction in discussing scheduled themes, the importance of both teacher and peer feedback, the active role played by students in a tutorial, how they are expected to make their contribution to the topic, and the skills involved in leading a discussion in a formal academic environment.

An important merit of the reading and writing module is that it addresses issues that may result from differences between educational approaches and/or different epistemologies in L1 and L2 academic environments. The notion of plagiarism is given a particular emphasis taking into consideration the eventuality that students may not have been instructed in L1 in ways likely to make a smooth transition to L2 academic culture.

Although most students are versed in the use of computers and social media applications, some of them have not been exposed to computer-assisted learning environments. In this regard, the ABP is equipped with all the features attached to postgraduate instruction in the university, which familiarises the learners with the future PG programme, such as virtual research databases, electronic assessment submission, and virtual discussion forums.

This detailed presentation of the ABP above also aims to illustrate the solid academic foundation of this programme which is set up to introduce prospective postgraduate students to the Western academic culture. Going back to what Ramanathan and Atkinson (1999) named as the four pillars of Western individualistic writing: textual ownership, peer review, critical thinking and voice, it is clear that the first three components are explicitly represented in the programme curricula, while the authorial voice is addressed in the programme only ‘here and there’, in less overt or consistent ways than the other components which are thoroughly tackled. Therefore, a clear strategy in approaching voice on the ABP would inform and expand the course syllabus, providing a stronger foundation for the prospective PG disciplines.

3.5. Participants

3.5.1. Students

The student participants in my study were from two cohorts based on two campuses located in two major New Zealand cities. Most of the study participants were in mid or late 20s, except for a Thai and a Korean student who were in their mid-30s. The Korean student was the only participant with residence in New Zealand, while all the others were international students. The ethnic structure of the participant group showed a preponderance of Chinese nationals at 80% (Appendix 1). The disproportionality in the ethnic profile of the participants was also reflected in the gender structure, with 17 females and 4 males. However, both the ethnicity and gender are representative of the typical demography of the academic bridging programme.

The students had already been given an offer of place to undertake Master’s or PhD studies at this university, and most had been in New Zealand for two or three months, attending intensive English language preparation programmes before the start of the ABP. These pre-ABP classes usually act as grammar and vocabulary refreshers, but they are also useful for students’ familiarisation with New Zealand day-to-day communication and everyday life, covering aspects relating to accommodation, transportation, shopping areas, student common lounges, university and city orientation, internet connection (at home and on campus), and other issues. In the first week, ABP offers a specific postgraduate studies orientation, with a focus on using the library and academic databases.

The student participants were from two cohorts based on different campuses. The two groups undertook the ABP training at different times; one was constituted by current ABP students at the time of my research, while the other group had just completed the ABP programme.

3.5.2. ABP teachers

Nine ESOL teachers, six female and three male teachers, who were either currently teaching the Reading and Writing modules on the ABP, or had been involved in teaching these courses sometime in the past, participated in an email interview. In terms of academic expertise, all the language instructors involved in the programme held a Master's degree in Linguistics or TESOL, and most of them had taught a wide range of ESOL courses, especially academic writing, in Asian, Middle East, European and/or Australasian countries.

3.5.3. Postgraduate lecturers

The third group of participants in my study, the lecturers, represented the end of the interview itinerary. Four lecturers, some of whom unknowingly had provided instruction to a large number of ABP graduates, kindly accepted to participate in an email interview. I purposely invited the lecturers who I knew were involved in the postgraduate instruction of the former ABP students. Their thoughts and opinions were of significant importance in my study because they had extensive knowledge about the former ABP students' performance in the disciplines. Therefore, they were in the position to signal aspects of international student performance in writing.

3.6. Data collection instruments and procedures

3.6.1. Ethical considerations

The present study has been set up under the guidelines of social research, which tackles aspects of "the human sphere […] and often targets sensitive or intimate matters"

(Dörnyei, 2007, p. 64). Therefore, before starting the data collection stage, I submitted a full research application, which included the main research questions, the length and purpose of the project, the participant recruitment approach, the data collection methods and the rationale for selecting the methods. The research application was accompanied by a number of supporting documents, such as Permission to Conduct Research in two university departments (Appendix 2), Student Participant Information Sheet (Appendix 3), ABP Teacher Information Sheet (Appendix 4), Lecturer Information Sheet (Appendix 5), and Participant Consent Form (Appendix 6).

Equal ethical consideration was given at a departmental level. Before recruiting the participants, I submitted letters of permission to conduct research to the two Head of Departments where I was going to do the data collection, which were kindly approved.

3.6.2. Timeline and research design

The data collection stage included 60 student face-to-face interviews, nine ABP teacher email interviews and four email lecturer interviews, and extended over 23 months, from May 2014 to March 2016. The initial interview schedule was slightly adjusted to meet practical challenges that had not been considered in the planning stage. Some changes were demanded particularly by the teacher and lecturer interviews, which had to be rescheduled to time brackets able to accommodate a high volume of work during the assignment or exam marking periods.

Also, as illustrated in Table 2 below, teacher and lecturer email interviews were deferred to a period close to the end of the data collection phase, when most sets of student interviews had been completed, in order to prepare the interview questions based on the preliminary findings from student interviews. The interview questions were sent prior to the scheduled interview to ensure an answer turnaround of two months.

Due to the particularities of the longitudinal studies, the student interviews were timetabled at intervals of eight weeks or more, to be able to analyse the data already obtained and craft the questions for the following interview.

Table 2: Data collection timeline

Participants	**2014**			**2015**			**2016**
	May	**Jun**	**Aug**	**Nov**	**Feb**	**Jul**	**Mar**
Student cohorts (SC) 1 and 2 and current enrolment	SC 1 Int 1, PG student, Sem 1	SC 1 Int 1 PG student, Sem 1	SC 2 Int 1 ABP student, week 2	SC 2 Int 2 ABP student, end of ABP		SC 2 Int 3 PG student, Sem 2	
			SC 1 Int 2 PG student, Sem 2	SC 1 Int 3 PG student, end of PG			
ABP teacher email interview (TI)					TI		
Lecturer email interview (LI)							LI

3.6.3. Interviews

Throughout the study, the qualitative approach to interviewing students, teachers and lecturers was applied with a commitment to unveiling “cultural, everyday, and situated aspects of human thinking, learning, knowing, acting, and ways of understanding ourselves as persons” (Brinkmann & Kvale, 2015, p. 15). The positive attitude of the participants towards the interviews was a reminder of the fact that we live in an interview society, where talks and discussions are daily occurrences in the media or individuals’ social lives; however, as Cohen et al. (2018) noted, although the interview is “a social, interpersonal encounter”, it is “not merely a data collection exercise” (p. 506).

The qualitative stance I adopted in my interviews was founded on the principle that knowledge is the consequence of the interaction between myself, as a researcher, and the study participants. Brinkmann and Kvale (2015) theorised that the interaction in itself is a knowledge maker, generating unique insights into the phenomena in question. Therefore, in my interview ambience, the meaning was not regarded as a hidden treasure ready to be collected, but a value "brought into being in the process of social exchange" (King & Horrocks, 2010, p. 22). The substance of the qualitative interview model followed in my study came from the intersection of different philosophical perspectives – relativism, pragmatism, hermeneutics and phenomenology – which bequeathed different dimensions to the knowledge acquired through interviews, and allowed later on a deeper understanding of how to deal with the resulting data.

First, the *relativistic dimension* of the interviews consisted in the knowledge being viewed as historically and culturally situated. Discussing the situatedness of qualitative interviews, King and Horrocks (2010) pointed out that if the same phenomena were under investigation in different conditions, time frames or locations, the findings would be quite different.

Second, the *pragmatic aspect* of my interviews was derived from transforming the variables in my study into observable and accessible textual features (Rathbun, 2008) that could be discussed, analysed and evaluated in discussions with the students, based on their own scripts. This was a challenge from the outset in my interviews, which was signalled in the student pilot interviews. Due to the subtle nature of the phenomenon under investigation, simply bringing up 'voice' as 'voice' to the interview discussion did not seem to be an inspired approach. Voice, as pointed out in my literature review, is not a writing component commonly referred to or taught in the classroom in an explicit way, either because it is a skill built up in small instalments in years of instruction, or because it is conveyed by a plethora of more or less visible textual features. Therefore, it would have been an unreasonable expectation that the potential international student participants were familiar with this concept. This is why shaping the student interview questions required a process of 'going around' the complexities of the concept of voice, dissecting and breaking down its features into forms easily recognisable by students, but at the same time retaining its overall impact on the text and meaning. Again, it was the pragmatic approach that made possible an interpretation of the research data obtained from interviews, and their consolidation into the “use-value of the research results” (Brinkmann & Kvale, 2015, p. 61).

Third, as my study was focused on aspects of academic writing, my interview perspective was also informed by the *hermeneutic school of thought* which views the researcher in a mission to “obtain a valid and common understanding of the meaning of a text” (Brinkmann & Kvale, 2015), and to “analyse their interviews as texts and look beyond the here and now in the interview situation” (Palmer, 1969, as cited in Brinkmann & Kvale, 2015, p. 60). In this regard, the student interviews contained questions about student scripts to which both the student and I had access, and which made possible a contextualised negotiation of the meaning contained in the text. The data that resulted contributed to an active co-construction of voice theory, adding to the evidence arising from other aspects of data collection.

Finally, my interviews were also guided and enriched to a high degree by a *phenomenological slant* in the manner of investigation. This interview aspect emphasised an interest in participants’ lived experiences in relation to the phenomenon researched. Englander (2012) stressed the value added to a qualitative study by the mere question: “What is it like?” (p. 18), which elicits full descriptions and extensive explanations from participants, who this way become active co-constructors of knowledge. The phenomenological accents in my semi-structured interviews allowed me to tap into the participants’ prior experiences relevant to their existing values at the time of the interviews.

3.6.4. The pilot study

My understanding is that pilot studies are more commonplace with quantitative studies, and are mainly used for testing tools or instruments of data collection and bringing due adjustments to them. However, I felt a pilot study was necessary to probe the pilot participants' reactions to the content of the interview, to understand what types of questions yielded richer answers, and, equally important, to calibrate the timing of the interview.

In preparation for the data collection, I conducted a pilot study inviting two students and two teachers who were not to participate in the actual interviews. Similar ethical considerations were applied to these preparatory interviews. The two students were enrolled on an academic writing course at a comparable level with the ABP students – although studying on a different programme – and the teachers were two experienced language instructors working in the same language department, often involved in teaching higher-level ESOL courses.

I drafted an interview guide designed to use for the student interviews, and I transcribed the scripts. The analysis of the transcripts and the experience of the pilot face-to-face interviews highlighted the need for more simple but refined or detailed questions, with some instances requiring a rephrasing of the original questions. Overall, this interview informed the final interview guide which I drafted following the analysis of the pilot interviews. It also showed that the students did not find difficulties in engaging in the planned interview discussion, and that the interview line of questioning was feasible in terms of student language proficiency in relation to the topic, as well as of content and timing.

The teacher pilot email interviews indicated that teachers needed detailed information about the context of my study, the purpose and categories of other study participants. The first part of the pilot e-mail interview contained general questions about academic writing, while the second one was based on a short section of an ABP student script where teachers were asked to identify different textual features that may signal authorial voice. The answers indicated that the entire text, not only a section, would be a better email interview material, which consequently I adapted for the actual interviews.

3.6.5. Other instruments of data collection

The subsections above presented the practical and theoretical considerations of the qualitative interviews in my study. This subsection describes other instruments of data collection which I used in my study, and provides the rationale for using them in my empirical study: CoP circles, student scripts, and a comprehensive checklist informed by the literature of voice which comprises textual features signalling an authorial presence in an academic script.

3.6.5.1. CoP circles: Conceptualisation of the CoP as a disciplinary group

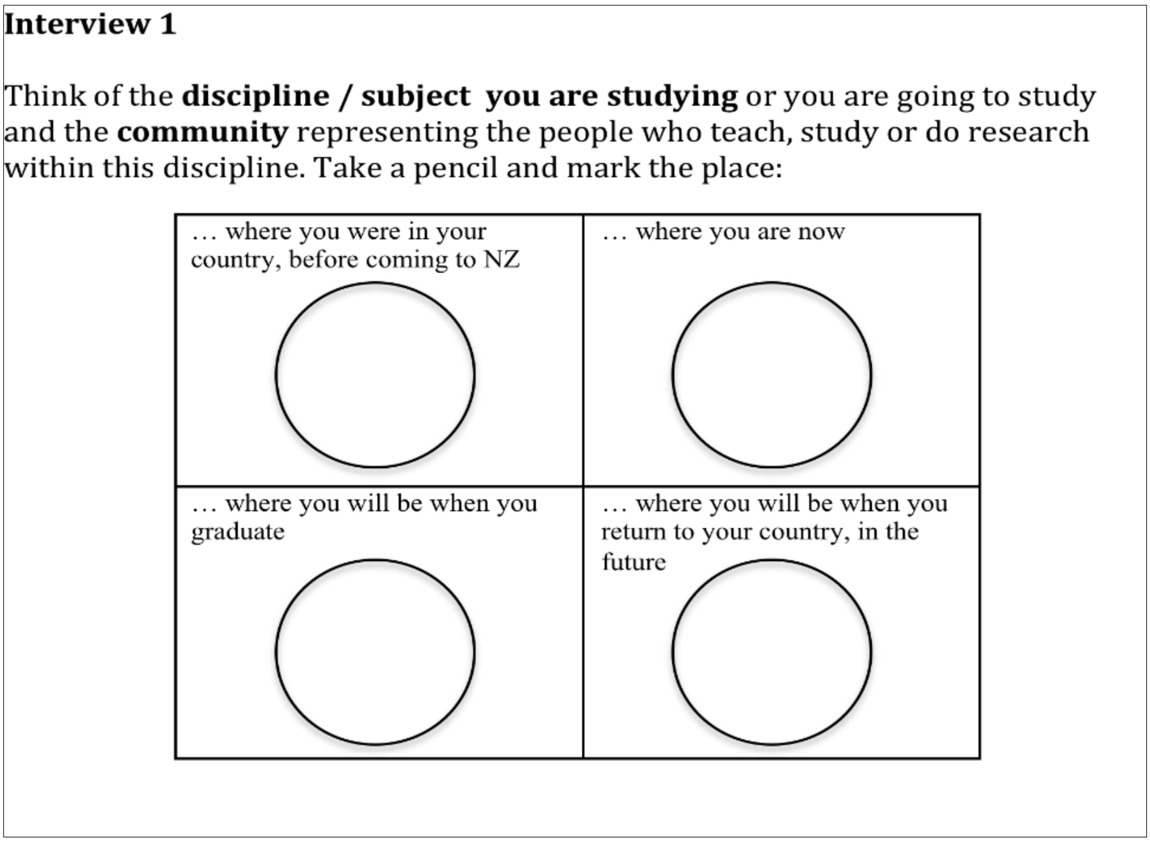
The student participants in my study were given an offer of place to do postgraduate studies at this university, based on the academic foundation constituted by their previous Bachelor's studies done in their L1 countries. As seen from Appendix 1 "Student participants' background and study interest", most of them intended to enrol in programmes similar to those in their Bachelor's studies, except for three candidates, Camilla, Kim and Wendy, who were aspiring to make a steep shift in their careers from an English teaching degree to Human Resources Management, Finance and Accounting, and Communication Management, respectively.

According to general postgraduate guidelines issued by the University (Programmes and Papers, 2018), the knowledge foundation the students are equipped with is expected to "take [them] to a new level in knowledge and expertise especially in planning and undertaking research" (para. 9). This means that their new academic journey entails a three-fold commitment: to expand their existing content knowledge, to revamp their L2 skills to a level that will allow the assimilation of new knowledge, and to cope with the ambience of a new, uncharted academic territory, where knowledge is created, disseminated and evaluated in a manner different from the educational approach in other educational contexts.

Such a drastic swing from one learning environment to another presupposes contact with a new academic community, which will be the background against which their new identities will evolve. Wenger (1998) highlights that “learning is an experience of identity” (p. 215) that evolves through participation in a community. He views the community as a space where meanings are negotiated, where individuals exercise their social skills, position themselves among the other participants in the community, build themselves a niche in the community’s hierarchy, and, more importantly, are changed by the communities they adhere and contribute to.

Of particular importance to my study is the student’s feeling of belonging to their disciplinary community. Participation is not the only proof encapsulating a learner’s sense of community membership. According to Wenger (1998), reification is a component that brings the abstractness of the community of practice into a concrete, visible, palpable or material form. In the present study I view writing as an artefact signifying aspects of reification with the potential of signalling the extensiveness of identity development throughout the longitudinal study.

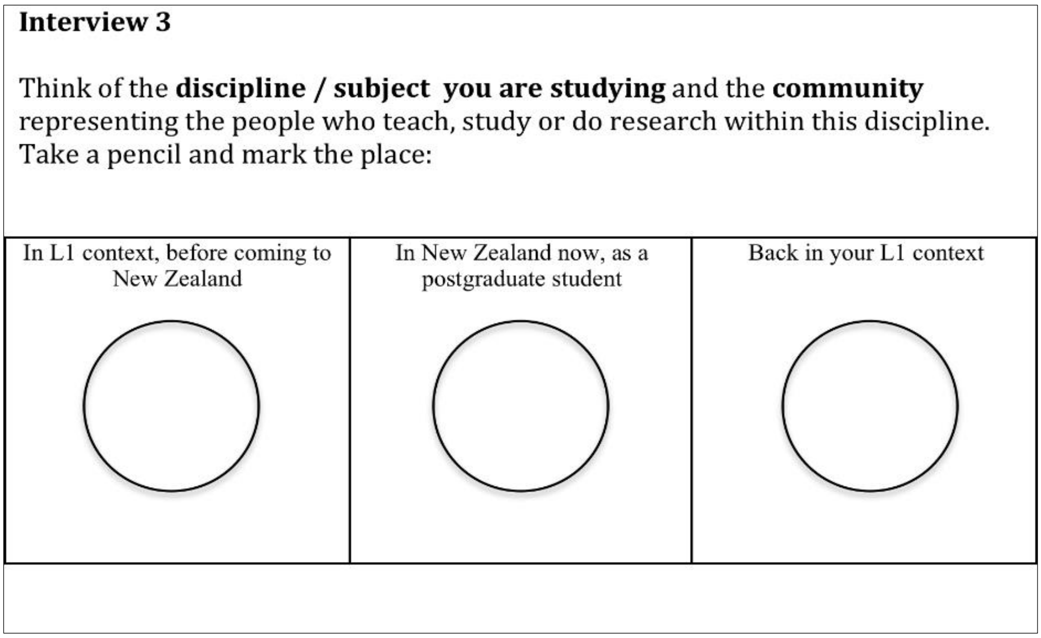
In order to capture students’ perceptions of their community of practice (CoP) membership, as well as changes in their perceptions over time, I designed sets of charts with circles illustrating their disciplinary CoPs to be used in interviews 1 and 3 (Figures 3 and 4 below).



Interview 1

Think of the **discipline / subject you are studying** or you are going to study and the **community** representing the people who teach, study or do research within this discipline. Take a pencil and mark the place:

Figure 3: CoPs Interview 1



Interview 3

Think of the **discipline / subject you are studying** and the **community** representing the people who teach, study or do research within this discipline. Take a pencil and mark the place:

Figure 4: CoPs Interview 3

As illustrated in the charts above, the students were asked to position themselves in the community of practice of their choice at the beginning and the end of the data collection. At the exit interview, the students did not have access to their prior positionings in Interview 1. The rationale of this approach was to understand to what extent the ABP instruction, as well as their subsequent participation in postgraduate programmes, maintained or changed their perspectives of engagement and membership to the disciplinary communities. The circles represented key segments in their lives as students, starting with the CoP identities in their L1 context, progressing to the ABP instruction stage, then as postgraduate students, and ending with an estimation of their CoP membership upon return to their L1 environments.

As mentioned at the beginning of this section, three students, Camilla, Kim and Wendy, did not have any formal exposure to the postgraduate discipline as they studied different subject areas in their Bachelor's programmes. Therefore, it became important to understand how a lack of continuity from Bachelor's to postgraduate studies may impact on the students' perceptions of disciplinary community membership.

3.6.5.2. Assignments

All interview rounds except for one were designed with a text analysis component, which offered me an opportunity to look at the student interviewee's writing and understand how they viewed, identified and described different aspects of voice in their own script. As seen in Table 3 below, the first set of interviews with cohort 2 did not contain this feature because the interview was scheduled in the second week of their ABP enrolment, a time when they had not submitted any written work; therefore, the discussion involving the voice textual features of the ABP final writing was deferred to Interview 2.

The ABP final writing task required writing a research proposal, an essay, or a report, on a topic relating to the students' future area of study. Being the last writing task of the bridging programme, it was expected that all the knowledge acquired throughout the programme – in line with the postgraduate studies requirements – would be reflected in its script. To ensure that the ethical academic requirements were met, a test was run on each script using a software tool that identifies matches in the text between submitted writing and other sources.

Table 3: Written assignments used in student interviews

Participants	Interview 1	Interview 2	Interview 3
Student cohort 1	ABP final writing	ABP final writing	Paper submitted in PG programme
Student cohort 2	No script	ABP final writing	Paper submitted in PG programme

The postgraduate papers used in interviews were research proposals, essays, case studies, but most of them were theoretical or empirical research reports. When requesting access to their PG assignments, an important request was that the assignment in question should be based on writing with sources. All the students provided such type of writing.

3.6.5.3. The Voice Kit

Numerous studies have contributed to the voice literature, aimed to either sensitise the academic English instructors on how voice can be expressed in a text, or even to measure voice. As my study primarily aimed to identify students' perceptions of voice, prior to the data collection stage it was important to collect from research literature opinions about how voice can be expressed. This theoretical research was relevant for both framing the research questions before the interviews, as well as for creating the rationale for each findings section. After collecting this theoretical data from published research on voice, I created the Voice Kit as a collection of voice features, which I divided into two categories (Appendix 7): *a) authorial contribution through the use of sources,* which shows proximity to and engagement in community's collaborative writing practices, and *b) writer's rhetorical engagement with readers as members of a disciplinary community*, which groups textual features that have the potential to demonstrate alignment to stylistic practices of a discipline of study, and engagement with readers as members of that particular community. These two categories signal various aspects of voice, which seem to be intimately interconnected with the concept of writer identity, a central theme in this study, as highlighted in the Literature Review (see 2.3).

The former category, the authorial contribution, refers to the writer-author rapport and tackles ethical, stylistic and critical thinking concerns relating to how the writer uses the disciplinary knowledge from their academic community to provide evidence and back up their arguments in writing (Brick, 2006; Charles, 2006; Dong, 1996; East, 2005; Moore-Howard & Rupiper-Taggart, 2013; Pecorari, 2006; Thompson, 2012). As seen in Table 4 below, I identified a number of writing aspects that project an authorial presence in a text:

- writer's use of external sources to provide an impression of informed and knowledge generating arguments,
- writer's authorial engagement in the use of external sources in a way that backs up their arguments, as opposed to substituting for their opinions through the use of sources,
- writer's use of citations to express an authorial presence,
- writer's text clarity in terms of who generated the knowledge, i.e. writer – author delineation in paragraphs,
- writer's positioning in terms of external content.

Table 4: Authorial contribution through use of sources

Criterion	Example or explanation
1. External sources	e.g. whether there is sufficient knowledge to convince specialist reader
2. Writer-author contribution ratio to text	e.g. who expresses more opinions in the text, the writer or the sources
3. Citations	e.g. whether citations are grammatically incorporated into sentences
4. Delineation between writer – author contribution to text through proper referencing	e.g. whether the reader is given a clear message in terms of who created the knowledge in the test, the writer or the author(s)
5. Writer's attitude towards the content of the sources	e.g. whether the writer agrees with, disagrees with, concedes, or challenges the claims of the authors

The second category, Rhetorical engagement with readers, attaches relevance to the way a writer uses discourse features to craft a tight-knit text, and thus create a good writer-reader rapport (Biber & Gray, 2010; Hutchings, 2014; Hyland, 2012b; DiPardo, Storms & Selland, 2011; Zhao 2012). Table 5 below shows the main writing features that create a rapport with the reader, such as:

- writer's cohesive techniques to remind the reader about the central point discussed in a script,
- writer's use of the first-person pronouns,
- writer's use of modality,
- writer's reporting of external content,
- writer's use of transition words and pronouns to achieve textual cohesion,
- writer's grouping of ideas in sentences to achieve different levels of complexity and fluency.

Table 5: Rhetorical engagement with readers

Criterion	Example or explanation
6. Reinforcement of the central point of the script (RoCP)	e.g. writing topic sentences or introductions to various sections
7. Use of first-person pronouns vs. the passive voice	e.g. 'It is widely believed that ...' vs. 'I believe that …'
8. Use of modal verbs or phrases that smooth out writer's or authors' claim(s)	e.g. "I believe that the preliminary findings are likely to confirm the second hypothesis".
9. Use of reporting verbs indicating source evaluation	e.g. claim, demonstrate, explain, contend
10. Use of transition words	e.g. firstly, secondly, moreover, however
11. Use of pronouns to avoid word repetition	e.g. 'Smith (2006) claims that … . He also mentions that …'
12. Sentence variety and complexity (alternation of simple, compound, complex and compound-complex sentences)	e.g. alternating sentence connectors such as however, although, but

I used the Voice Kit as a data collection instrument in the exit interview (student Interview 3), asking the students to comment on how they viewed their scripts in relation to the Voice Kit criteria (Tables 4 and 5 above). The Voice Kit also contained Likert scales for the student to show how confident they felt in using the voice features (Appendix 7).

The two categories which I created in the Voice Kit, Authorial contribution and Rhetorical engagement with readers, were used for a general theoretical orientation in preparation for the data collection phase. However, when categorising and analysing the findings, some criteria 'bled out', migrating from one category to another. For example, criterion 9 (Appendix 7), "Use of reporting verbs indicating source evaluation", which initially was under the "Rhetorical engagement with the readers" category, was added to the "Authorial contribution through use of sources". This change underscored the authorial value of the reporting verbs in the writer-author interaction in a script, rather than as a discourse feature used by a writer for reader's guidance in a script.

The categories created in the Voice Kit were not only used as an instrument of data collection in Interview 3. They were further used in developing two charts which were used as data triangulation instruments: a chart comparing students' claims in Interview 3 and textual usage in the PG script, and a consolidated Likert scales chart which shows the extent of student confidence in the textual features expressing voice compared to the script usage.

3.7. Recruitment

Having met all the ethical requirements necessary in the planning phase, participant recruitment was the first step towards the inception of the data collection stage. Although I had received formal approval from the heads of departments, the cooperation with gatekeepers proved to be crucial in introducing me to the teachers and students from another campus. This campus was located at a 500 km distance from the campus where I was based, therefore I was not familiar with the micro-culture of that site, I did not know many people, and I was 'lost' in a multitude of locations, maps, bus stations, buildings and departments.

Fortunately, one of the gatekeepers in our department introduced me to the new environment, which gave me access to a couple of ABP teachers who acted as 'insider assistants', providing support with the student recruitment. As King and Horrocks (2010) suggested, potential participants are more likely to consider an invitation to participate in research if they are notified by a person whom they know well and trust, as opposed to receiving an invitation from a stranger which may become "just another form of junk mail" (p. 32).

Before arrival at the interview campus, I sent the two colleagues the Student Information Letter (Appendix 3), which they kindly copied and distributed to the ABP students. In preparation for the contact visit, I also sent a letter of information about myself and the purpose of my research.

My pre-interviews visit consisted in a brief PowerPoint presentation of my research proposal, which was meant to arouse students' interest in my study. My message to the potential student participants was what Seidman (2013) theorised about the efficacy of the message to the participant in a researcher's contact visit: "You are important. I take you seriously. I respect my work and you enough to want to make a separate trip to meet with you to explain the project" (p. 50). Despite being one of the ABP teachers, the fact that I was also a PG student reduced the distance between myself and the prospective study participants, probably because they perceived me as *"one of us, studying and working hard like the rest of us"*. This created a bond with the student participants, which I felt throughout the longitudinal data collection stage of my study.

In order to ensure genuine consent to participate in my study, free of possible pressure exerted by insiders, I personally scheduled the first interview, collected the signed consent forms, and started to build rapport with my student participants. I believe that this carefully planned start, coupled with the assistance of the insiders, was key in creating a professional relationship with the students, based on trust and mutual respect, which yielded a high rate of interview participation throughout the longitudinal interviews.

The recruitment of the ABP teachers was made by emailing invitation letters. Given the current professional relationship already established with the potential participants – they were my work colleagues – I chose to avoid any assistance from gatekeepers or other insiders in the recruitment process, in order to allow the teachers to volunteer only if they felt inclined to participate and ensure utmost confidentiality. Also, in the case of the couple of invitations unanswered, neither accepted nor declined, I again chose not to send any further reminders. The same non-intruding strategy I followed with the lecturer participants, to whom I paid a visit, presented my study briefly and left my e-mail address in case they were inclined to participate.

3.7.1. Rapport

Building a safe interview environment was crucial, and it necessitated careful planning to create a trusted space where participants could feel free to share their understanding and expertise of the topic. The quest for knowledge, therefore, had to be balanced by an ethical reverence for the interviewees' comfort and privacy protection.

An important element in building rapport with *student participants* was the manner of introducing to students' details about the project in the Information Sheet. As mentioned in 3.7 above, a pragmatic strategy was necessary in describing the purpose of my study. My main concern was that the international student participants might not be familiar with the concept of voice, and could therefore be alienated by a topic containing concepts they might have different or no interpretations or definitions of. Therefore, I presented the aim of my study as seeking to *understand* "the way you express your opinions in writing; the way you communicate your thoughts to the reader" (Appendix 3), instead of choosing a rather stark wording such as: *"this study is about authorial voice in academic writing"*, which may have put a distance between them and my interviews.

Unlike the student group, as concluded from the teacher pilot email interview, the *teachers* demanded a very detailed description of the study and its aims, which were fully provided in the Information Sheet (Appendix 4). I applied similar procedures in the *lecturers'* email interviews (Appendix 5), inviting the respondents to feel free to ask further questions for clarification, if necessary. A number of questions ensued and they were answered to the full satisfaction of the potential participants.

Given that the subjects in my study were part of different academic spheres and levels – students, teachers and lecturers – and that with some of them I had prior professional connections, aspects of researcher-participants rapport had to be dealt with and calibrated accordingly. Firstly, a smooth relationship with the students may have been the result of my reminding them throughout the longitudinal interviewing process that despite being a teacher, I was also their peer, a postgraduate student who had work to submit, deadlines to meet, supervisors to seek advice from, and above all, I had an understanding of the challenges arising in the studying process. This honest and peer-to-peer approach may have contributed to a very low rate of attrition in interview attendance.

Secondly, ABP teachers and I were in a long-established professional relationship, but the new roles of researcher and interview respondents, respectively, required the development of a new form of professional rapport. Of particular importance in my new role was to avoid any discussions at the workplace about their participation in my study, or about the opinions expressed in the interviews, which remained confidential.

The tightly shielded ‘interview space’ seemed to be highly appreciated and respected by the ABP teacher participants, with whom I had daily interactions dictated by work duties. As an example, a teacher who had not been available at the time of recruitment, who therefore did not receive an invitation, and with whom I had collaborated closely on numerous occasions, asked in the strictest confidence who were the teacher participants in the study. The prompt answer “I cannot remember, and I will never be able to remember who they are” may have motivated this colleague’s wish to participate in my interviews “if it was not too late”, which added the ABP teacher to the group of respondents.

3.8. The interview guide

The role of the interview guide in supporting the data-collection instruments is emphasised in a large body of methodology literature (Brinkmann & Kvale, 2015; Creswell, 2013; Dörnyei, 2007; King & Horrocks, 2010; Seidman, 2013; Smith, 1995; Tracy, 2013). Although the terms ‘interview schedule’ and ‘interview guide’ seem to be used interchangeably, some literature tends to differentiate them highlighting the more standardised form of the former – therefore more specific to the quantitative approach – and the more qualitative orientated, flexible and context-dependent procedures used in the case of the interview guide (Tracy, 2013).

In designing the interview guide, I considered three principles relating to a) the extent to which I was going to allow the voice literature to permeate the line of questions, b) the order of the interview questions, and c) the formulation of the questions.

The underpinning methodological approach of this study is grounded on an inductive and recursive process of examining the data, identifying categories, and reinterpreting data patterns. Of course, the thrust of my questions resulted from accessing the voice literature, but in order to extend the knowledge on the topic, the interview questions had to be formulated in such a way as to keep preconceptions at bay, as suggested by Charmaz (2006), and Strauss and Corbin (1990). Consequently, the questions were not designed to collect participants' opinion about something pre-theorised, but to gather perceptions on how student writers may express their thoughts in a script, and what experiences made them better writers.

In terms of interview questions, I elicited interviewees' interpretations and descriptions, using a "funnelling technique" (Smith, 1995, p. 15), from general to specific. The formulation of questions was significantly informed by the pilot interviews (see 3.6.4 above). They were intended to be simple, clear and jargon-free, promoting open-ended and complex answers. 'Yes' or 'No' questions were followed by 'why', 'in what way', or 'how would you explain this'? In student interviews, an important suggestion taken from Tracy (2013) was to use "identity-enhancing questions" (p. 151), that induce in the student the feeling that they are useful, appreciated, and that their ideas are important, such as "If you were to give advice on how to develop academic writing skills, what would it be"? This strategy also proved effective in developing rapport with participants, and ensuring consistent participation in the longitudinal study.

3.8.1. Student interviews

The organisation and implementation of the interviewing process involved decisions made in partnership with the students. At the beginning of the first interview, the students signed the consent forms that referred to the participation at the interviews and the data recording. As the interviews were time-consuming, there were two to three interviews scheduled every day, each of them lasting between 40 and 50 minutes.

The interview location was decided by a pre-interview agreement with the students. On the first campus, the interviews were organised in a number of places, and the student had a say in the choice of location, either at a café situated on the campus, or in a meeting room at the department. On the second campus, we used a meeting room that is usually frequented by the ABP teachers for informal discussions at break times.

The questions sought to reveal students' perceptions of how written language expresses voice, and to see how students' perceptions of their own writing change over time, from the ABP programme to the postgraduate studies.

Student interview 1

The student participants belonged to two cohorts, located on two campuses. The members of each cohort shared the same classes on the ABP programme, and knew each other well, but they split upon ABP graduation to pursue postgraduate studies. As seen in Table 6 below, the study progression between cohorts was asymmetric. Thus, at the time of Interview 1, group 1 had completed the ABP, and were in their first semester of PG studies, while group 2 were only in their second week (of 16) on the ABP. This discrepancy was due to the time when the data collection for my study was scheduled. First, I could not interview current students on my campus because I was one of the teachers delivering the programme. Second, I realized that it would be useful to apply all the stages of the interviewing process to both cohorts.

Table 6: Student current enrolment at the time of interviews

Student cohort and current enrolment	**Interview 1**	**Interview 2**	**Interview 3**
Student group 1	PG student, semester 1	PG student semester 2	PG student – end of studies
Student group 2	ABP student (week 2)	ABP student (end of ABP)	PG student (semester 2)

The core questions in Interview 1 probed students' perceptions as a writer and reader (Figure 4 below), in both L1 and L2. Based on the final ABP writing assessment, Student group 1 described how they assessed the claims of the authors whose work they used in the paper, and what rapport they felt there was between them as writers and the authors. The elicitations from group 2 were about their general relationships with the reader and the authors in an academic script. Seeking to find out to what extent student cultural capital influenced the source choice, I asked all the participants what criteria they considered when deciding to use the work of an author, i.e. gender, age, nationality. Also, in order to understand their sense of belonging to an academic community, I used the CoP circles (3.6.5.1).

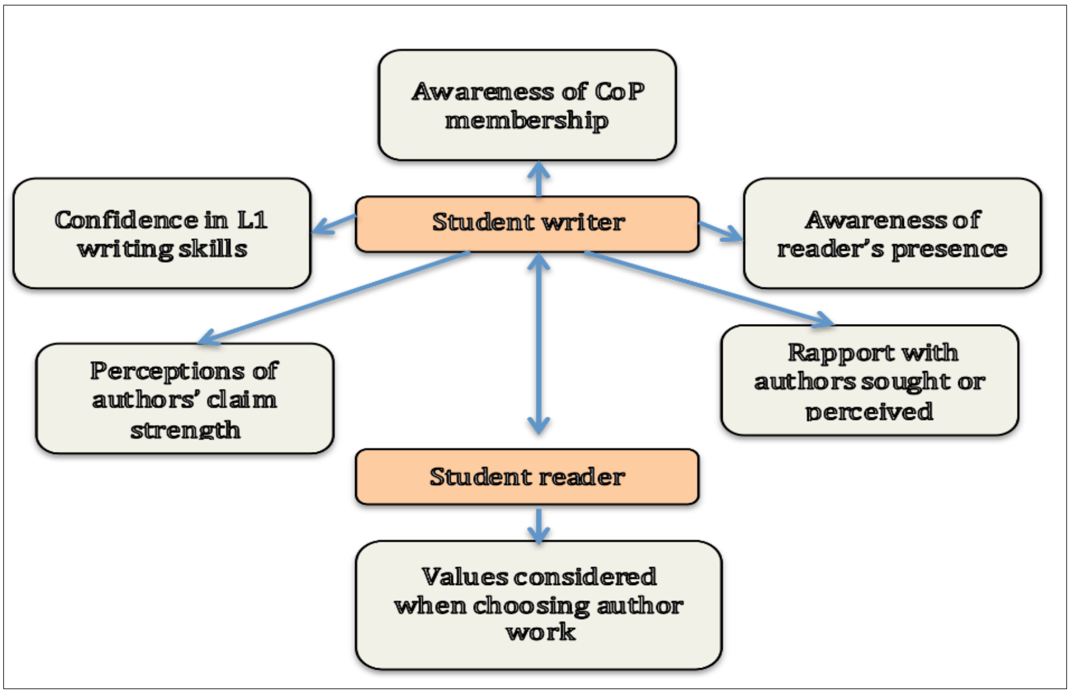


Figure 4: Interview guide questions - Interview 1

The interview questions were formulated in an open manner to avoid directing the participants to a specific answer, such as: "Tell me about yourself as a student in your first language"; "What do you think about when you choose to use a source; How do you make this decision"?; "Do you think you have anything in common with the L2 authors when you read their books, articles, or published materials in general?; Why? Why not?" "Is the country of origin of the authors important to you when you decide to use a source"? The questions were asked in a way that allowed a natural flow of ideas throughout the interview rather than pausing and shifting from one area of interest to another.

Student interview 2

In order to analyse possible changes in students' writing identity, in this interview I reiterated a number of questions asked in the previous interview (Figure 5 below). This time, however, the focus was on the personal authorial contribution to the topic, and the textual features, that, in their opinion, could convey it. An added point was a discussion regarding the writing processes they were developing in order to become better writers.

The scripts used as a basis for discussion and exemplification were a personal postgraduate paper submitted by Student group 1, and their ABP final writing paper written by Student group 2.

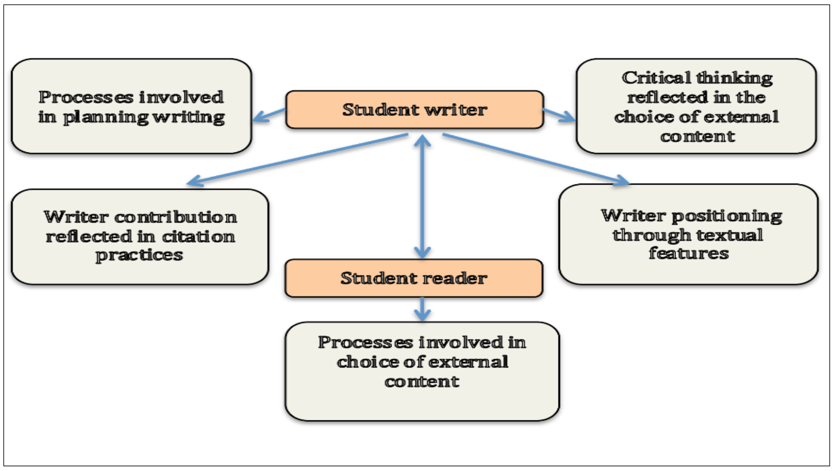


Figure 5: Interview guide questions - Interview 2

Analysing the wealth of students' answers elicited in Interview 1, I maintained a similar formulation of question, allowing the students to share their thoughts without an invasive line of questioning. The questions were chatty and friendly, giving the student participants the signal that their shared views were important and very useful to my study. Informed by the student answers in Interview 1, I asked an increased number of follow-up questions, such as: "In Interview 1 you told me that you were not a very good writer in L1, but an average one. Has anything changed in your writing process as a result of the L2 instruction in New Zealand? Have you changed any of your writing strategies?"; "Has anything changed in the way you choose sources to inform your writing?"; "Let's have a look at your ABP paper. What can you tell me about the way you introduced content from sources in para x, page x?"; "Did your writing at home, in your BA programme, require the use of external sources"?; "Show me a paragraph in your text that you think is very well written, and tell me why"; "Why did you choose to use a source in this sentence (i.e. I was pointing to a topic sentence)"?; What do you know about the first sentence in a paragraph"?; "What type of citation do you prefer? With the authors' names in brackets, or outside the brackets"? As seen in this last example of sentence, technical words were not used, i.e. "integral" or "non-integral" sentences in order to avoid "jargon" language.

Student interview 3

The third interview was based on the Voice Kit (3.6.5.3). The criteria collected in the kit were discussed by students based on a postgraduate paper that they had submitted (Figure 6 below). This interview had a summative role as it was an assemblance of questions that were formulated in Interviews 1 and 2. Its main objective was to identify change in the way student participants viewed expressions of voice in academic writing. The questions in the Voice Kit allowed both comments by the students, but also ratings of their confidence in using various markers of voice on Likert Scales (Appendix 7). At the end of the final interview, the students positioned themselves in their disciplinary community, and indicated their prospective CoP positioning upon return to their L1 environments.

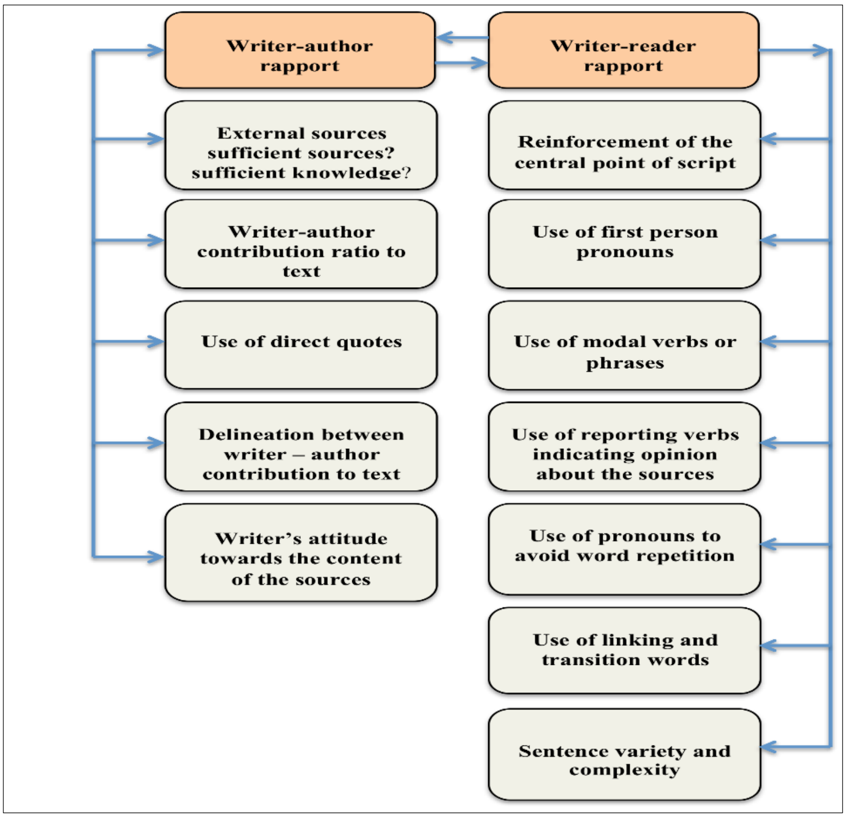


Figure 6: Interview guide focus questions - Interview 3

Overall, the wealth of student elicitations seemed to be the result of a relaxed, open-ended question-forming strategy. The freedom of answering a question or not, which I extended to the student participants throughout my interviews seemed to be appreciated by them, as avoidance to answer a question did not occur frequently in interviews. In asking questions, my permanent concern was that a student should not feel obliged to answer my questions, but have the choice to say “I don’t know”, “I can’t remember”, “I don’t understand”, or “Can you ask the question again, please”? In retrospect, this interview questioning flexibility left me with the impression that students were more open in answering the questions because they did not feel strategically coerced to answer a question if they did not feel comfortable with it.

3.8.2. Teacher interviews

This set of email interviews was based on the data collected in student interviews. They contained some follow-up questions for clarification and data enrichment.

In the interview, the questions elicited the following: the definition of ‘voice’ as derived from the teachers’ learning and teaching experiences; the perceptions of whether the authorial voice can be taught in an EAP environment; the most effective methods that may assist students in learning how to express voice; and to what extent they felt that the academic authorial voice was addressed in the ABP curriculum (Appendix 8).

3.8.3. Lecturer interviews

A number of four lecturers participated in my study, and they were or had been involved in teaching postgraduate programmes attended by numerous ABP graduates. In my study it was important to tap into the perceptions of the lecturers – professionals situated at the other end of the ‘bridge’ – of what a postgraduate paper or assignment should be like in order to meet the disciplinary requirements of their area of study or research.

The questions had a starting point in a 1,000-word paper written by an ABP student. It was a literature review, written as a stand-alone assignment, which was submitted as part of the ABP course requirements. Each question also contained a 5-point Likert scale. The first set of questions elicited the participants' perceptions in terms of use of vocabulary, grammar, external sources, and reflection of the writer's critical thinking skills. The most salient aspect of this interview was the lecturers' opinion about whether a postgraduate paper/assignment is a way of testing student knowledge, or an opportunity given to a postgraduate student to contribute to the disciplinary knowledge (Appendix 9).

3.9. Data coding and analysis

The first step following the data collection was the interview transcript and subsequent coding. The first level coding, the open coding, focused on 'what' was present in the data (Tracy, 2013), and was done using the NVivo qualitative coding programme by uploading the transcripts and creating sets of nodes with a hierarchical dimension. The central concepts, named parent nodes, allowed the creation of other underpinning sets of subcategories (child nodes). As the coding progressed, main concepts, exemplifications and leading themes emerged.

It is important to note that although the software is very useful in organising the data, as Rubin and Rubin (2012) note, it cannot substitute for an engaged mind that needs to pay attention "to variation, to differences in emphasis, to shades of meaning" (p. 192). The first 'wave' of coding ended with two reports yielded by the programme; one was a node report, with data organised hierarchically, while the other one was a student report, highlighting what salient data was collected from each student.

The second wave of coding, axial coding, consisted in analysing the primary sets of codes, and in re-organising them in groups that together simplify, inform and support the main interview questions. The new data organisation sought the identification of relationships between the open codes. This process required multiple waves of analysis to ensure accurate coding.

In terms of the lexical and grammatical strategies employed in naming the codes, I followed Charmaz (2011) who suggested that the description of the codes should be rendered by gerundial structures, which emphasise the dynamic aspect of the data, e.g. instead of "*Aspects of agency in developing chronological steps in writing process"*, a more dynamic choice was *"Displaying aspects of agency in the writing process"* (Interview 2).

3.9.1. The quantitative aspect of my study

Although this is mainly a qualitative study, it also relies on a quantitative component aimed to detect change in the individual student usage of expressions of voice. The textual features under investigation are: the reiteration of the central point (RoCP), sentence complexity, self-mention pronouns, citations, reporting language and authorial pronouns and determiners.

Apart from the data collected in interviews, in collecting and analysing the data from scripts, I used a quantitative method to understand individual variability in using the textual features under investigation, longitudinally, in the transition from the ABP to the PG programmes. The textual features were collected qualitatively and manually, with no software used. The resulting data were used to create visuals illustrating changes in individual students' usage of the voice features. Below I present the studies that influenced my data collection and analysis approaches:

First, Helms-Park and Stapleton (2003) created a Voice Intensity Rating Scale to analyse 63 papers written by non-native speakers of English (NNSE), where raters were instructed to analyse four aspects of voice: assertiveness; self-identification; reiteration of central point; and authorial presence and autonomy of thought. The Reiteration of the Central Point (RoCP) is the criterion I use in my study, and I present the findings pertaining to it in section 4.1.

Second, Larsen-Freeman (2006) used a dynamical description method to analyse changes over time in sentence fluency, complexity and accuracy. In my study, I analysed changes in sentence fluency – through calculating the words per sentence (wps) – and sentence complexity – by analysing the use of four types of sentences, at an individual level. I detail my findings in section 4.2.

Third, Hyland (2002d) used a qualitative and quantitative approach consisting of frequency calculation and text analysis. His corpus was made up of 80 published research articles from eight disciplines. He used unspecified software to locate the reporting verbs, which he further divided into three main categories, and subcategories. In my study, first, I identified the reporting verbs on the ABP and PG scripts manually, and then I analysed them using Hyland's taxonomy (2002d). I detail the findings in 5.2.

The data resulting from the text analysis constituted an important dimension in my study. They provided a valuable point of comparison with interview elicitations and provided visual representations of change in expressing voice in students' transition from the ABP to PG programmes.

4. Rhetorical Self

This chapter investigates the nature of the writer-reader interaction in a script to reflect the writer's commitment to achieve an impression of an authorial presence. The definition of this self in my study is also detailed in 2.5.2.

Halliday's interpersonal metafunction looks at how language and grammar reflect speaker's or writer's role in relation to the addressee through a language function named tenor with three components: status, formality and politeness (Halliday & Matthiessen, 2004). Halliday does not specifically refer to this metafunction as a conveyor of writer identity, but a remark close to this concept is found in Halliday and Hasan (1976) where they define this metafunction as the writer's "stamp" and "his [sic] choice of speech role and rhetorical channel, his attitudes, his judgments and the like" (p. 240).

Ivaniç (1998) uses the term 'discoursal self' to correspond with Halliday's interpersonal metafunction. In her study this category comprises the features of text that are consciously or unconsciously used by the writer, and produce an impression on the reader. From a strong social-constructivist position, she theorises that this self is not only constructed in writing. Socio-cultural interaction, relations of power and the opportunities offered to this self to evolve determine the interactional substance the writers create in a text.

In the current study, I name this aspect of identity the "Rhetorical Self" which I define as the writer's use of textual features to create a relationship with the reader, display a disciplinary knowledge contribution, and consequently claim degrees of membership in the disciplinary community. The purpose of investigating this self is to identify the underpinning rationale of the student's language decisions made in writing a text, the changes occurring longitudinally in their relationship with the reader, and the impression of disciplinary voice which emerged from their PG scripts. Three writing elements are analysed: the reiteration of the central point (RoCP), sentence type and length, and the use of the first-person pronouns.

4.1. Expressing voice through Reiteration of the Central Point (RoCP)

This section aims to explore students' perceptions of their audience when crafting a text, and the strategies they used to achieve textual cohesion across the sections in a text through the Reiteration of the Central Point (RoCP). The developmental aspects relating to students' views of who the reader is and their strategies used to connect with their audience in writing using RoCP have been followed across the three interviews.

This section is divided into three parts: a) the rationale for exploring the RoCP; b) students' perceptions of who the reader is and how they achieve the RoCP; c) students' usage of the RoCP.

4.1.1 Rationale for exploring the RoCP

The reiteration of the central point is one of the textual features that have been identified in the literature as voice trademarks. Researchers and theorists have isolated RoCP as an attribute of authorial voice. Helms-Park and Stapleton (2003) pioneered a Voice Intensity Rating Scale where RoCP was among three other evaluation criteria, Assertiveness, Self-identification, and Authorial presence through expressing views on the topic. The RoCP descriptor they created carried the assumption that the quality of a text depended on the frequency and clarity of clues related to the main idea developed in a text. Scores were awarded for each criterion resulting in four descriptors of RoCP:

- 20 – 25 – restated frequently and clearly;
- 15 – 19 stated more than once in a fairly clear to very clear manner;
- 10 – 14 stated once in a fairly clear to very clear manner;
- 0 – 9 not stated or is not stated directly.

The definitions of these descriptors, though, did not indicate the textual features expected to be reiterated and what parts of the text or textual features were targeted in order to meet the quality standards.

The lack of a clear RoCP definition in Helms-Park and Stapleton (2003) was mitigated to some extent by a subsequent study also aimed at measuring voice in argumentative writing. Zhao (2012) crafted her voice rubric based on Hyland's (2008) interactional model of voice, and pinned the RoCP into the Directives, which together generated a criterion named "Presence and clarity of ideas in the content". The Directives were defined according to Hyland (2002b) as "utterances which instruct the reader to perform an action or to see things in a way determined by the writer" (p. 216). In other words, this combined criterion assessed how the writer reiterated the main idea in the script, and how they steered the reader's attention towards the salient aspects related to their topic. Zhao's (2012) approach in defining RoCP rubric descriptors placed more emphasis on the reader's personal, empathetic reaction to the text, and used active structures in wording the descriptors as to what the *reader feels*. For example, the first descriptor in Helms-Park and Stapleton (2003, p. 260) is worded in passive voice "20 – 25 The central point is restated frequently and clearly" highlighting *what is in the text* rather than what the reader perceives of what the writer does or achieves in the text; by contrast, Zhao's (2012) first descriptor states: "The reader feels a clear presence of a central idea (point of view) throughout the text" (p. 212). The shift from passive to active wording of the descriptors signalled the quest of the marker for a more interactional *reader-writer* approach to be found in student scripts.

The studies mentioned above looked at RoCP from a *marker's* perspective, as it was part of a text measuring instrument, rather than being treated as a textual feature which is identified, dissected, constructed or operationalised by student writers or writing instructors. However, Zhao's (2012) introduction of the RoCP into the voice rubric marked an important step towards a more explicit and individual voice-led text evaluation strategy. From a student perspective it is a much clearer approach than the common 'text organisation' criterion commonly used in marking rubrics, which may only mean 'introduction, body paragraphs and conclusion'. Therefore, in the current study, the text-based student interview questions pertaining to RoCP were centred on:

- existence or non-existence of a reader that the text is addressed to, as a motivational factor in building this feature in a text
- effectiveness of the topic sentences in relation to the main point in the script;

- general deployment of the RoCP in a text, as required by the genre.

4.1.2. Who is the reader?

One of the aspects aimed at in exploring the Rhetorical Self was the students' experience in writing for an academic reader. It was the starting point of a longitudinal investigation of writing developmental aspects involving the writer-reader rapport conveyed in a script. Interview 1 did not contain any reference to student script but drew on the students' personal theories about writing in general; therefore, I asked a number of questions about the addressee(s) that students had in mind, if any, when they wrote an assignment.

In Interview 1, the students provided mixed answers in terms of who the audience they wrote for was. Four students answered without hesitation that they wrote for the "academic people" (Camilla), for the teacher, lecturer, or the person who assesses the assignment (Kim and Ken), and "for supervisor" (Jack). As a variation to these answers, Heather, an established teaching professional, wrote for an audience that transcended the university boundaries reaching a professional community, as she answered that she wrote for "teacher, teacher groups …". I noted that Heather's audience did not include the course teacher, tutor or lecturer as an audience participant, as she viewed them as the people who only mark her assignments. These two types of addressees indicated by the students signal the existence of similarities to the L2 academic writing approach on the one hand, which requires writing for a disciplinary community. On the other hand, one of them displayed a commitment to a community of practice Heather already belonged to.

In sharp contrast, Wendy, Ashley and Sienna although they may have been aware of the reader, valued the importance of writing for themselves. Ashley wrote for herself,

> Because I think it's my idea. I want to express my idea for myself because I need to prove to myself that my opinion is right (Ashley, Interview 1).

Similarly, Sienna commented that she was her audience to write for:

> If I write an assignment, I think I write for myself because I want to know it – prove it's true or not, to find some research to prove this opinion or to find this problem (Sienna, Interview 1)

This approach to writing reflected a possible issue relating to the existence of an intended relationship with the reader, as writing was projected in a self-centred space which recognised only one stakeholder in the academic writing text, the writer, whose concerns were only about their personal standards, goals and strategies.

4.1.3. Students' usage of the RoCP at the end of the ABP

Interview 2 followed up the beliefs expressed in Interview 1 which were tested through a discussion based on the final writing assignment of the ABP. It also looked at students' perceptions of whether RoCP was achieved in their scripts, and if so, how they thought they had achieved it.

The interview questions pertaining to RoCP were derived from the ABP scripts which the students had sent electronically a week prior to the interview. After reading their texts, I chose a number of sections to discuss in the interviews, some of them relating to logical connections between topic, headings and content of topic sentences. In order to ensure a clear understanding of my questions, before Interview 2 I designed an RoCP chart (Appendix 10) which modelled structural connections between the sections of a script inspired by Helms-Park and Stapleton (2003). At the beginning of the interview segment dedicated to RoCP, I explained the significance of the arrows in the chart which were pointing to three textual features: title/topic, headings, and topic sentences. In order to avoid technical terms, I referred to RoCP as "strategies a writer uses to create a cohesive text and help the reader follow the logic and the main idea of the text" or "textual features used by writers to keep the reader on track in terms of the main point developed throughout the paper". The chart was relevant to the genre developed because the assignment consisted of either a research proposal or a report, both requiring the use of headings in organizing the text.

Below I present the findings which resulted from an analysis of the patterns highlighted by the NVivo data coding spreadsheet pertaining to Interview 2, and an ABP text analysis.

4.1.3.1. Theoretical reader awareness and RoCP achievement in texts

One of the findings derived from Interview 2 is that, despite a declared reader presence awareness found in Interview 1, most students were still learning how to achieve the RoCP feature in their texts. For example, in his research proposal, at the beginning of the methodology section, Ken stated:

> Methodology
>
> In order to solve this problem [i.e. the issue central to his paper], we [sic] used two method(s) to explore it (Ken, ABP script).

His methodology section began by indicating the research methods used to solve "this problem", which was not clearly reiterated. The absence of this information in a script would require the reader to go back-and-forth to the previous sections in order to make sense of the "problem" addressed by the research methods Ken was writing about. The use of the phrase "this problem" infers that the "problem" was already explained to the reader in the previous sections, so the reader knew what it was, therefore a reiteration of the "problem" was not necessary.

Similarly, Heather, a student who in Interview 1 signalled a theoretical reader awareness in developing a script, began her methodology section as follows:

> Methodology
>
> The method of this research used to collect data [is] a questionnaire. The questions were trialed with a sample of 14 people (Heather, ABP script).

Like Ken, Heather did not provide a clear explanation of the purpose of her research at the beginning of the methodology section, stating directly the instrument of data collection and the participant sample. Asked whether she would introduce any changes to make the script more reader-friendly, Heather defended the existing draft pointing out that "each section has a front of section", meaning a heading, adding that she would not change anything because "it's good". Both Ken and Heather were, in theory, and according to elicitations in Interview 1, aware of their audience. However, connecting to the reader through the RoCP in a systematic way, involving all the sections of a script, may have been perceived by the students as over-repetition.

4.1.3.2. Developing an audience awareness

Another finding signalled a rising interest in the reader, evident, for example, in Sienna and Wendy's scripts and in their interview responses. In Interview 1 neither of them had acknowledged reader presence because they wrote for themselves. In Interview 2, Sienna confessed she was trying to

> […] make my articles [sic] more logical, and make people to believe it (Sienna, Interview 2).

This new commitment showed a shift from writing for herself towards writing for an audience that she names "people" for whom she was trying to make her text sound convincing. This change seemed to indicate the acknowledgement of an audience that she was then addressing her writing to. In her ABP final writing paper, Sienna showed more concern for the organisation of her writing, particularly in the sub-sections of the Literature Review on "The influence of social media on business". She created clear headings which showed logical connections with her topic, both in section numbering and the wording of her headings:

> 2. Literature review
>
> 2.1 The relationship between social media and business
>
> 2.2 The benefits effect of social media in business
>
> 2.3 Through social media, consumer behavior is significant for business (Sienna, ABP script)

As seen in the excerpt above, Sienna's headings now seemed to be effective from an RoCP perspective, confirming her new commitment for a logical form. However, this change was not present at the level of each section's introduction, which is expected to echo the aims of the section in relation to the topic. In support of this finding, below I present the introductions to Sienna's Literature review and Methodology sections:

> 2. Literature review
>
> This chapter presents the usages of social media and the effect of business. It reviews the research connected to the areas of social media, consumer behavior, and the management of business […].
>
> 4. Methodology
>
> In this research, it will use literature review, interviews and questionnaires to collect data and analyze them […] (Sienna, ABP script)

As seen in the excerpts above, Sienna created a cohesive, therefore effective, introduction to her Literature review section. The concept words "social media", "consumer behavior" and "management of business" directly addressed her topic on how business is influenced by social media. However, she showed an RoCP inconsistency in introducing the Methodology section. This section began with a presentation of the data collection instruments that she planned to use in her research, but she did not seem to connect those choices with the topic she was investigating.

A similar strategy I identified in Wendy's text. When asked about any changes in the conceptualisation of her addressees, apart from herself, in Interview 2 Wendy confirmed that low marks prompted her to change her strategies:

> Maybe because the low [marks] I want to make a plan, and before I start writing I want to give this plan to the lecturer, to have a look at it (Wendy, Interview 2).

However, it was not clear whether this new negotiation strategy involving help from the teacher was a practical compromise for a better mark or an enhanced awareness of the needs of her audience, the reader.

Overall, data show that whatever the reason for acknowledging and accessing the reader was, both students moved on to a textual space which contained interactional cues aimed to approach the audience through different tactics to meet their needs.

4.1.3.3. An inconsistent RoCP – the reader knows it all

Interview 2 also revealed differences between the students' stated theoretical awareness of their academic audience and the actual textual cohesion they provided through RoCP. This discrepancy manifested through a reluctance to reiterate details that had already been mentioned in the text in previous sections, such as a reminder of the purpose of the assignment, and the reasons for developing certain sections or arguments.

The reasoning behind the RoCP issues which surfaced in Interview 2 were twofold. First, the reader had already been provided the particulars of the topic in the introductory section of the text or in other sections; hence, in the writer's view, a repetition would be redundant. Second, the reader was viewed as an expert in the subject who had created the structure of the assessment in the assignment guide. Therefore, in the student writer's view, the instructors did not need further justification or proof of an RoCP text management as they already know about that content. This writing practice based on the belief that repetition is unnecessary in a text led to an abrupt delivery of new sections, affecting the cohesion and coherence in relation to the rest of the text. This finding is illustrated in excerpts from Adrian's text and his interview transcript. He began his methodology section as follows:

> Methodology
>
> In this research, the sample will be 80 young Māori youth offenders (60 males and 20 females), aged from 10 to 16, they will be chosen form different police districts (para 10) (Adrian, ABP script).

Asked whether that was an effective introduction to his methodology section, Adrian answered that he should have mentioned he was going to use a questionnaire, not an interview, because interviews had some limitations. Asked why he did not mention that aspect, Adrian's answered using undertones of modesty, respect and humility, suggesting that as he knew the reader already had that information – they were teachers, and they had taught that content – therefore, repeating it would be disrespectful:

> Because you [i.e. the reader / teacher] are academic and I can't explain it to you (laughs). (Adrian, Interview 2)

Adrian opened up another issue related to teacher-student distance, respect and power. In his answer he implied that explaining what the limitations of the interviews were would be disrespectful to the academic reader, as they already had expert knowledge on the matter. The inference was that his reader already knew about the pros and cons of interviews, so they were expected to draw on their own expert knowledge. This does not inherently suggest that Adrian lacked reader awareness but rather a too literal interpretation of the reader's expertise. Adrian knew that the reader knew about it because the reader was the teacher who taught him about the questionnaires and interviews.

Delving into the content and following up on the lack of explanation in introducing new sections, I further asked Adrian why he was planning to recruit Māori participants for his study, to which he answered:

> Because I explained about the Māori in the introduction [of the paper]. (Adrian, ABP script)

Here Adrian indicated that an explanation of participant choice is logically linked to the topic, but this connection was not clearly stated in the text, and in his view it would have been redundant.

This finding unearthed a number of writing issues rooted in student's assumptions of how a 'proper', 'polite' or 'respectful' rapport should be developed with the reader when crafting a script. It shows that the cohesiveness of a text depends on student's positioning in the environment where writing takes place. A marginal, distant and misplaced defensive or overly respectful writing behaviour in relation to the reader may negatively affect the expression of an authorial voice expected to surface in an assignment. This finding revealed an emerging understanding of the student–instructor work interaction in an academic community.

4.1.4. Students' use of the RoCP in PG scripts

In this subsection I present the findings that resulted from Interview 3, which focused on the way students achieved RoCP in their PG texts. The discussion was based on the PG assignments that the students emailed to me a week prior to the interview. At the interview, both the student and I had a hard copy of the PG writing assignment.

4.1.4.1. RoCP, topic sentences and citations

The student scripts showed an improvement in the way students created a unity of purpose in their texts through headings, topic vocabulary, and topic sentences. However, scripts showed an over-reliance on external citations in building the topic sentences and the paragraphs that introduced sections. This strategy affects the impression of an authorial presence in the script as the writer passes onto the authors the responsibility of guiding the reader through the main ideas they develop in the script. Overwhelming evidence of this RoCP approach was found in the majority of the PG scripts. Below I present three excerpts which contain a recurrent feature in the topic sentences:

> Excerpt 1
>
> Vogelgesan, Clapp-Smith and Osland (2014) contend that leaders who are with a global mindset seek wisdom as well as conventional knowledge from the entire world while absorbing different cultures and new elements into the organization. (Kim, PG script, para 5)
>
> Excerpt 2
>
> Additionally, the firm leverage ratio has been introduced as an important explanatory variable to influence the average return according to Bhandari (1988). (Ken, PG script, para 10)

Excerpt 3

Continental climate controls the annul precipitation that varies from less than 400 to 700 mm (Fig 3) on the Loess Plateau, and 80% of rainfall takes place during the flood season from June to September (Zhou et al, 2013). (Jack, PG script, para 4)

The text samples above contain citations in topic sentences. In excerpt 1, in the topic sentence, Kim introduces a citation from Vogelgesan, Clapp-Smith and Osland (2014); in excerpt 2, Ken crafted the topic sentence on an idea from Bhandari (1988); finally, the third excerpt taken from one of Jack's paragraphs, also contains a citation in the topic sentence.

All the student writing samples above show a systematic use of citations in topic sentences which substitute the writer's clear, authorial guidance in structuring and guiding the reader through a paragraph. The writers whose samples I presented above allowed the authors to take the lead of their paragraphs, leaving for themselves the role of a transcriber of external content rather than of an author.

This finding was evident in most paragraphs of some scripts, and in most student scripts. Although RoCP was achieved in PG scripts, which in itself represented a development in student writing skills, the voice delivered by this textual feature was diminished to some extent by the way the students chose to over-rely on citations in topic sentences. This writing aspect is further developed in chapter 5, Authorial Self, 5.1.4.1 (Citations, Pattern 1, use of citations in topic sentences).

Summary of the findings relating to students' perceptions of the RoCP and its usage in scripts

Interview 1 highlighted the existence of three sub-types of selves associated with the rhetorical self under investigation:

a) A disciplinary self, associated with the teacher and lecturer readers; it surfaced through the way the students crafted the RoCP with the specialist reader in their minds. Although the writers showed an awareness of a reader presence, the student-teacher relationship was not yet crystallised at a CoP interactional level. The student-teacher distance still visible in writing seemed to be intimidating to the student writer, who, assuming that 'the teacher knows it all', failed to provide the explanation required by the genre which would offend the expert reader.

b) A professional self which represents a form of socialising within an already established community of practice located outside the university, in an L1 environment. Heather, already a professional in her L1, was directing her work to her community, not the expert reader of L2 who was to mark her paper. This highlighted the existence of an L1 CoP where Heather was a member, which was functional due to a clear interactional and sharing level. However, this connection was not evident in her L2 disciplinary CoP, as her reader was not the addressee of her paper, but only a disseminator of knowledge and a paper marker.

c) A reflective and introspective self that seeks to prove oneself and gain approval from one's own intimate reasoning.

The third form of Self mentioned above seems to be highly problematic from an academic writing viewpoint because, albeit it aligns with a personal perspective to writing, and is somewhat similar to the Western mainstream individualistic writing, it does not have an interactional component to validate the writer's knowledge-making in their scripts. This self also raises issues relating to one's readiness to write for an academic community given that the Rhetorical Self, as defined in this study, has the role of opening up channels of communication with the academic community through the presence of the reader.

Interview 2, which contained questions based on the ABP script, highlighted a disconnect between RoCP at a theoretical level and at a practical one. Some students who showed an RoCP awareness in Interview 1 did not achieve an effective cohesion through RoCP in their ABP final writing assignment. However, others, who in Interview 1 did not show any concern about developing a rapport with the reader through RoCP like Sienna and Wendy, developed processes that ensured they would increase the RoCP effectiveness in their scripts.

Interview 2 identified a student-instructor power issue manifested through student assumptions that the reader – also their teacher – already knew about subject content, therefore, an explanation that would introduce cohesiveness into the text was not only unnecessary, but also offending to the expert instructor.

Despite findings in the scripts signalling an improvement in developing an RoCP feature through relevant headings, effective introductions and topic sentences, Interview 3 revealed an issue relating to the construction of topic sentences, which affected the authorial presence projected through the use of topic sentences.

This subsection has looked at the writer's expression of voice through the RoCP. The following section will show whether, and / or how the students expressed voice through crafting sentences of different types and lengths.

4.2. Expressing voice through sentence length and complexity

This section investigates students' perceptions about the academic writing style to see whether they exhibited any changes in sentence length and grammatical complexity during their transition from an academic bridging programme to their first year of postgraduate study. As these students develop a growing awareness of their disciplinary expectations, they may perceive that longer and more complex sentences need to be used. Thus, the focus of this section is to understand what students perceive about expected writing styles and whether or not these views are manifested in their scripts. This section is divided into three parts: (a) the rationale behind investigating sentence length and complexity, (b) students' perceptions about these two writing features, and (c) students' usage of these writing features and the extent to which it projects an impression of an authorial presence.

4.2.1. Rationale for investigating sentence length and complexity

Sentence length and complexity have been viewed in the literature as indicators of writer's voice. DiPardo et al. (2011) discuss the process of creating and drafting a voice rubric for mainstream US students by a team of teachers associated with a National Writing Project. They report that the teacher participants in the voice rubric project included in the assessment tool these two criteria expecting that they should be conveyed as "natural and appropriate for the subject" (p. 178), with "an appealing flow" (p. 181).

In terms of sentence complexity, this 'flow' of grammatical structures expressing an authorial presence in writing is viewed differently in the strands of L1 and L2 writing literature. Biber, Gray and Poonpoon (2011) state that noun phrases and subordination are among the most important features signalling high proficiency in mainstream professional academic writing. However, they note that an increased sentence complexity may lead to lower clarity in conveying the meaning, therefore, noun phrases and other non-finite structures are less accessible to L2 academic writers. As a result, the complexity of clausal connections is considered a main currency in ESOL sentence writing (Biber, Gray & Poonpoon, 2001; Grant & Ginther, 2000).

Expanding sentences through a variety of logico-semantic relationships allows content delivery through discoursal functions. Halliday (1994) uses the "building" metaphor to explain how content can be enriched through sentence elaboration, extension and enhancement. Elaboration improves the existing structure of a "building", in the same way as it adds further explanation or description to a main clause. Extension increases the footprint of a "building" by adding new rooms, as much as it provides new information to a clause. Finally, enhancement is the process of improving the general aspect of the "building", as it does to the meaning of a clause through details relating to time, place, manner, cause/effect, concession or condition. Altogether, these clausal features enrich the text and have the potential to give voice to the writer and express a personal style.

Sentence usage in student scripts has been considered an indicator of writing growth and proficiency in the literature produced over the past 50 years. Hunt (1965) developed the T-unit method of sentence complexity analysis to assess syntactic sentence complexity in speaking and writing. Hunt (1966) described T-units as "the shortest units into which a piece of discourse can be cut without leaving any sentence fragments as residue" (p. 737). A T-unit consisting of an independent clause and at least one subordinate clause represents a marker of sentence structure complexity. The relevance of the T-unit to the current research is the way it has been used to measure writing change and development. Hunt (1970) initially used the T-unit to assess the L1 language skills in school children from different grades, but he subsequently employed this method in L2 language acquisition research on young and mature students.

Along with sentence structure, the number of words per script and sentence are indicators of linguistic growth in longitudinal studies (Haswell, 2000). Seeking to develop an L2 language proficiency index, studies by Larsen-Freeman and Strom (1977) and Larsen-Freeman (1983) analysed L2 scripts using criteria analysis such as words per script, sentences per script, words per T-unit, words per error-free T-unit and clauses per T-unit. An important drawback of these studies was that most variables relating to the error-free T-units made sentence tabulation difficult for the rater which impacted on the conclusiveness of results (Larsen-Freemen, 1983). Later studies focused on sentence complexity shifted from T-unit analysis to coordination index, which makes a distinction between the use of coordination and subordination in writing (Bardovi-Harlig, 1992). This method predicts a higher index of coordination rather than subordination in lower level learner scripts.

The approaches to using sentence analysis to assess second language acquisition presented above aimed to identify to what extent "a language learner's interlanguage aligns with the target language" (Larsen-Freeman, 2006, p. 592). They applied qualitative analysis to larger numbers of student scripts, which allowed the researchers to claim a degree of generalisability. It is this developmental language learning stage that will be analysed in relation to students' language development in a disciplinary community. A primary goal in this section is to understand the extent to which the student writers in my study seek to align their sentence building strategies in a way that emulates the writing practices in their discipline of study.

In this section I have presented a brief history of research aiming to analyse sentence complexity, which has been clearly linked to developmental aspects of language learning. As stated above, DiPardo et al. (2011) opened up an avenue of research which views sentence complexity as a textual feature with the potential of expressing authorial voice. In my study I aim to fill this gap in the literature and provide evidence of students making conscious efforts to project an authorial presence through manipulating the words per sentence (wps) rates and sentence type usage. As my students transitioned from the ABP to their PG disciplines of interest, changes in wps and sentence type might also provide insights into possible influences of disciplinary writing practices. This latter aspect will be tentatively approached due to low numbers in the student cohort.

This section aims to identify a) students' perceptions of sentence length and complexity in writing b) students' usage of these textual features in the transition from ABP to PG programmes, and c) tentative disciplinary patterns surfacing in the use of this textual feature.

4.2.2 Students' perceptions of sentence length and complexity

The data pertaining to student perceptions about sentence writing at university was obtained through a face-to-face interview, which was Interview 2 in my study. The interview was scheduled at the end of the ABP programme for Cohort 2, around the submission time of the extended writing assignment, but at the time of this interview Cohort 1 were in semester 1 of their PG programme. Prior to the interview, the students sent a draft of the assignment, which we used as a basis for discussion during the interview. Below I present the most salient findings resulting from the interview.

One of the findings elicited in Interview 2 was that in the ABP most students preferred to achieve accuracy of expression using simple or short sentences. Adrian's fear of long or complex sentences was general,

> When I write long sentences, I may make some mistakes (Adrian, Interview 2).

whereas Thelma and Wendy raised specific difficulties. In Thelma's view, grammar mistakes could interfere with comprehensibility, and Wendy was "afraid I lose the verb".

Three students, Adrian, Sienna and Sabrina, conceptualised the sentence length as a strategy meant to meet the needs of the reader. Adrian theorised that short sentences "help the reader", and Sabrina thought that they make the content "easier to understand". However, the expressed 'reader care' seemed to antagonise another important perception, that longer sentences aligned more with the mainstream academic writing style than the shorter ones. Sienna's choice of sentence length was clearly conscious and strategic:

> Sometimes I will control the length and make it very long, and make readers bor[ed]. (Sienna, Interview 2)

In the excerpt above, Sienna showed that she made a conscious mitigation of risks, choosing to 'sacrifice the reader' and create longer sentences to emulate published research writing style. She showed no enthusiasm about her choice, though, as she was aware of its negative effect on the reader. Similarly, Sabrina, despite a reported concern for the reader's comprehension of her text, also stated that a long sentence would be a better expression of an academic style:

> Sometimes I have to use long sentences to show academic style. (Sabrina, Interview 2)

This shows that creating more lengthy sentences was for her a requirement to be met for producing an impression of an academic style in her script. The implied compromise to convey an academically sophisticated effect reflected a desire to develop a writing style that would fit in an academic environment and, by extension, in her prospective disciplinary community. In order to achieve this effect, she was ready to take risks in terms of possible grammar errors which may burden her longer sentences. Both Sienna and Sabrina expressed a strong desire to be perceived as members of their academic community.

Adopting a writing style similar to the one in published research articles seemed to be a learning strategy. In the interview transcripts below, Ken and Laura did not seem to have a choice in terms of sentence length as they perceived that the disciplinary writing requires it:

> I think in the academic writing my sentence is better to be long and complex First you must use a wide range of words; second is the sentence, various sentence. We read others' research, high level research, and you can find various sentences. We should follow them. (Ken, Interview 2)
>
> I think whenever I write an assignment, I try to use complex sentences. Long sentences, I use 'which', 'where'. (Laura, Interview 2)

In the excerpts above, Ken openly asserted himself as a "follower"; he wanted to follow "them", the people in the disciplinary circle of trust, which clearly showed that he wanted to be one of "them". Similarly, Laura had a clear plan in terms of writing sentences, and it included "long sentences" linked, for example, by "which and where", a simplistic but effective way of reference to complex sentences. As the ABP assessments were based on the use of research articles which the students accessed from their disciplinary academic journals, the students were instinctively profiling them in terms of the textual features that were predominantly employed by the writing experts in published research.

The excerpts presented above highlight two aspects of writing identity that students projected in writing through sentence creation. The interview elicitations I have presented seemed to reflect conscious choices addressing an expert reader. However, some seemed to have a rather cautious attitude of a newcomer, like Thelma and Wendy, who wanted to avoid grammatical errors by using short sentences. Their approach reflected a newcomer's approach, aiming at simply making their message clear to the reader by avoiding grammatical errors.

Another group, Sabrina, Ken and Laura, seemed to display a desire to develop a voice that resonated with those they experienced in their disciplinary community writing, and to immerse into that community through the types of sentences they created. For them, moving towards the disciplinary community was worth taking risks for, so they created longer, more elaborate sentences.

This subsection has shown that sentence complexity is on students' minds when expressing their voice. The following subsection will analyse the extent to which individual student perspectives about words per sentence and sentence complexity are reflected in their scripts.

4.2.3. Sentence usage in student script

In this subsection I present the findings related to students' use of sentences. In order to understand changes in sentence complexity in student writing in their transition from ABP to PG programmes, the sentences were analysed in terms of a) the number of words per sentence (wps), and b) sentence type. All four types of finite sentences were considered:

- simple,
- compound, with independent sentences linked by coordinating conjunctions, e.g. 'and', 'but', 'so', a semi-colon, or conjunctive adverbs, e.g. 'however',' consequently', 'in addition',
- complex sentences with an independent and one or more subordinate clauses, linked by conjunctions such as 'although', 'if', 'which',

- compound-complex sentences with a compound sentence and one or more subordinate clauses.

In the data analysis I used two criteria from a longitudinal study by Larsen-Freeman (2006), who analysed writing developmental aspects in five student scripts. She stated that the criteria she used in her study, fluency, grammatical complexity, accuracy and vocabulary complexity, "have been determined to be the best measures of second language development in writing" (p. 597). In my study I consider the first two criteria, sentence fluency and grammatical complexity. Whereas Larsen-Freeman took the T-unit as basis of tabulation, which represents the number of words and of clauses occurring per sentence, in my study I look at the average number of words per sentence, as well as the type of sentences used in the script – simple, compound, complex or compound-complex.

In organising and analysing the data I took three steps. First, I manually collated the types of sentences, second, I tabulated them, third, I calculated the total number of sentences and divided them to the total number of words per script (wps) to obtain the mean value of words per sentence. Finally, I calculated each data set of sentence type in terms of the total number of sentences. I applied the same base of calculation to both the ABP and PG scripts.

For example, Angela's total number of words (Appendix 11) was 2689 in the ABP and 1357 in the PG script, respectively. She grouped her words in 116 sentences in the ABP and in 78 sentences in the PG script. The resulting value of words per sentence was 23.1 wps in the ABP script and 17.3 wps in the PG script. This shows a substantial decrease of 5.8 in the average number of wps in the PG script, signalling an overall decrease in thought flow in her script, or an attempt to adapt to the disciplinary writing style, given the exposure to academic texts from her discipline of study which may have influenced her writing style

4.2.4. Words per sentence

An analysis of sentence length highlighted notable changes in the average number of words per sentence. Figure 7 below shows that the mean value of the words per sentence in all students' scripts increased by 2.6, from 22.6 wps in the ABP scripts to 25.2 in the PG scripts. In order to understand the significance of the change in the average number of words per sentence, I compared students' elicitations in Interview 2 relating to sentence complexity to the data collected from the analysis of the ABP and PG scripts in terms of sentence complexity.

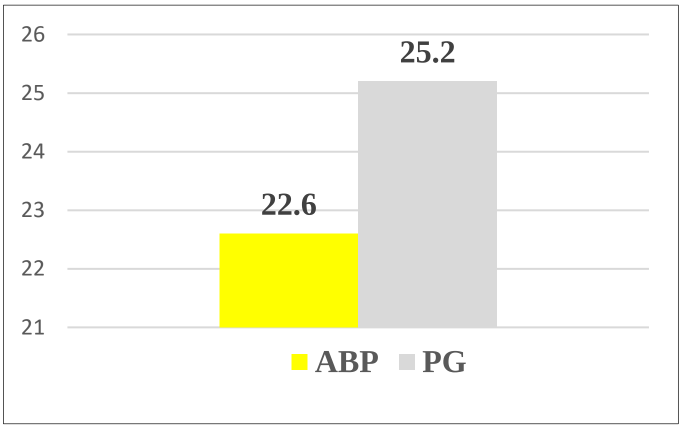


Figure 7: Words per sentence in the ABP to PG programme transition

Students' sentence preferences expressed in Interview 2 seem to be correlated with changes in wps identified in the scripts in the transition from ABP and PG programmes. Figure 8 below shows the evolution of their writing styles in terms of wps in the ABP and PG programmes. Interview elicitations and the script analysis highlight that the most conservative beliefs advocating short sentences maintained and even deepened. Thelma, the student who thought shorter sentences keep grammatical errors at bay, decreased her wps index from 28.3 wps in ABP script to 21.9 wps in the PG one, consistent with the opinion expressed in Interview 2 that shorter sentences generate fewer grammatical errors (4.2.2 above). Likewise, Wendy marginally maintained the wps value at around 23 wps, in line with her concern that by creating longer sentences she might "lose the verb".

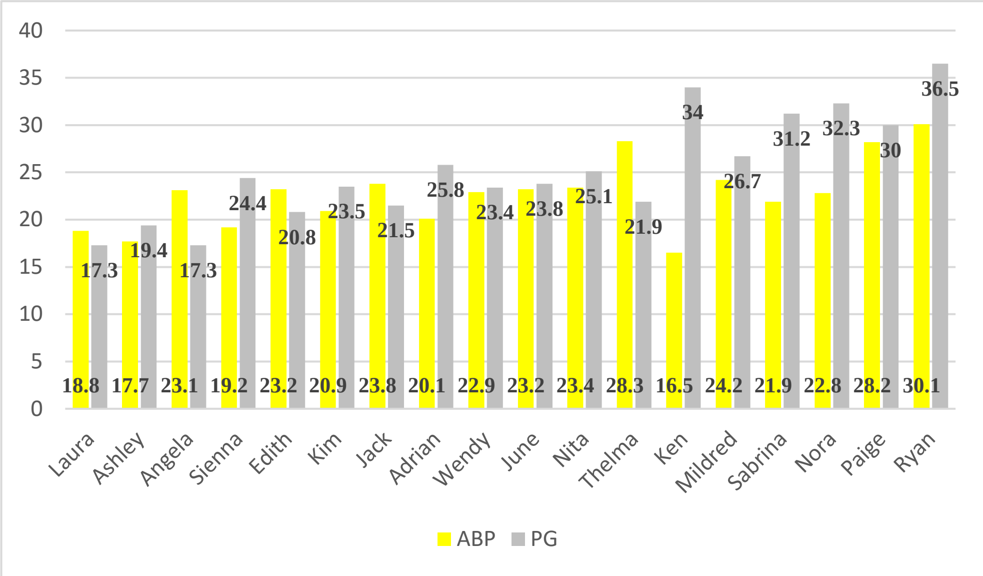


Figure 8: The number of words per sentence (wps) in student script in the transition from the ABP to PG programmes (sentence no. per script words no.)

Similarly, the majority of students favouring longer sentences increased their wps in their scripts. For example, Figure 8 above shows that Ken more than doubled the thought flow in his script by 17.5 wps, from 16.5 wps in ABP script to 34 wps one. His beliefs that "high level research" texts contain longer sentences gained strength and wps intensified in his PG script, which contained the second highest wps increase value in all scripts. Comparable findings were evident in Sabrina, Adrian and Sienna's scripts, who increased their wps by 9.3, 5.7, and 5.2 wps, respectively, despite a reported caution in Interview 2 (4.2.2 above). The influences of the disciplinary reading material they were exposed to in their disciplines may have helped some of them to overcome their fears of grammatical errors in longer sentences.

The graph of change below (Figure 9) shows three categories of change in the wps. Five students, Thelma, Angela, Edith, Jack and Laura decreased their wps within margins between 6.4 and 1.5 wps; seven students, Wendy, June, Ashley, Nita, Paige, Mildred and Kim slightly increased the wps between 0.5 and 2.6; and five students, Sienna, Adrian, Ryan, Sabrina, Nora and Ken boosted the wps at values between 5.2 and 17.5. showing the most numerically remarkable change.

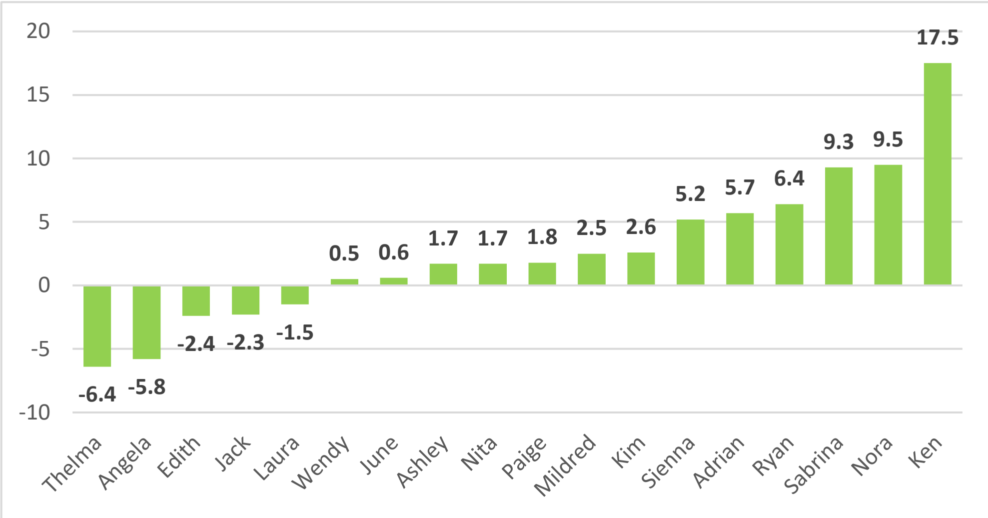


Figure 9: Changes in the number of words per sentence (wps) in student script in the transition from the ABP to PG programmes (sentence number per script word no.)

Overall, wps data signalled changes in the script fluency. On average, a calculation of the wps per data set showed that sentences became longer (Figure 7 above), therefore, they contained more information. It became necessary to find out what types of sentence units these strings of words were being grouped into. The following subsection will show the distribution of sentence type in student script.

4.2.5. Types of sentences

This subsection seeks to identify the degree of change in the sentence type usage at data set and individual levels. It also seeks to establish trends of simplicity or complexity in the types of sentences created in the text. Two important concepts I will use in this subsection are ‘simplicity’, which denotes a tendency towards the use of simple sentences, and ‘complexity’ which is a term of reference for to the use of compound, complex, and compound-complex sentences. I use these terms to describe change in the programme transition. For example, shifts from complex sentences to simple ones will be reported as orientations towards ‘simplicity’, as will be considered changes from complex to compound ones. By contrast, shifts from simple sentences to compound or complex to compound-complex will be considered as change towards ‘complexity’.

In the data analysis phase, each type of sentence was tabulated and the data were aggregated to obtain a total, which was further calculated in terms of the total number of sentences. For example, Angela (Appendix 11) created 55 simple sentences in the ABP script, which when calculated per the total number of sentences, 116, resulted in a proportion of 47.4 % (Figure 10 below). Turning to Angela's PG script, it contained 35 simple sentences (Appendix 11), which calculated to the total number of sentences, 78, showed a value of 44.8% (Figure 11 below). This data indicates a 2.6% decrease in the number of simple sentences found in the PG text compared to the ABP one.

As detailed in 4.2.3, four types of sentences were considered as separate and measurable units: simple, compound, complex and compound-complex. Each type of sentence was tabulated and the numbers were aggregated to obtain a total, which was further calculated to the total number of sentences per script (Figures 10 and 11 below).

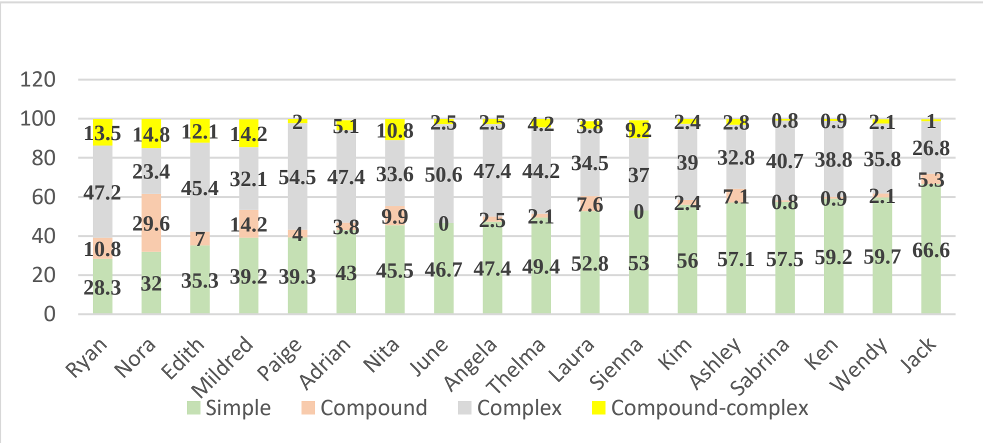


Figure 10: The occurrence of sentence types in ABP scripts (% of total no. of sentences)

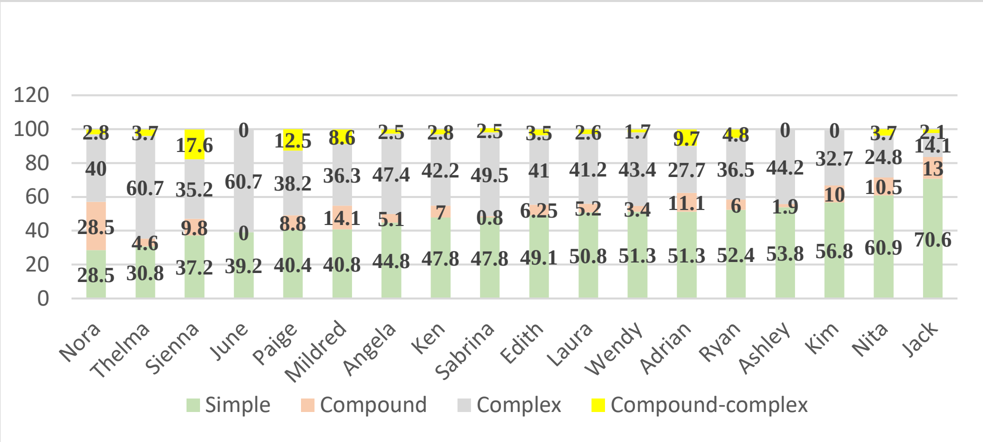


Figure 11: The occurrence of sentence types in PG scripts (% of total no. of sentences)

In designing Figures 10 and 11 above, I applied a similar calculation to all the types of sentences identified in the text, and subsequently conducted a qualitative analysis longitudinally in order to identify patterns in the sentence type and sentence creation change in the transition from the ABP to the PG script. In the sub-sections below, I will present a brief report of the findings highlighting the main patterns which resulted.

4.2.5.1. A salient finding: Simple and complex sentences dominate in the ABP and PG corpora

As a general consideration, as Figures 10 and 11 (above) illustrate, the dominant types of sentences in student script were simple and complex. Figure 12 below presents the average proportion of each sentence type per ABP and PG data set. The same finding becomes evident in that simple sentences prevailed in the scripts, representing around half of the total sentences in both the ABP data set, at 48.2% of total number of sentences, and PG one at 47.2%, showing only a marginal decrease of 1 percentile in the mean values per all scripts. Complex sentences followed a similar pattern of stability, showing a slight increase of only a third of a percentile. Compound sentences seemed to show the largest degree of change with an added 2% increase in the PG scripts, from 6.1% of all sentences to 8.1%. With a change of just over a percentile, from 5.0% to 3.95% of all sentences, the compound-complex sentence trend was marginally lower.

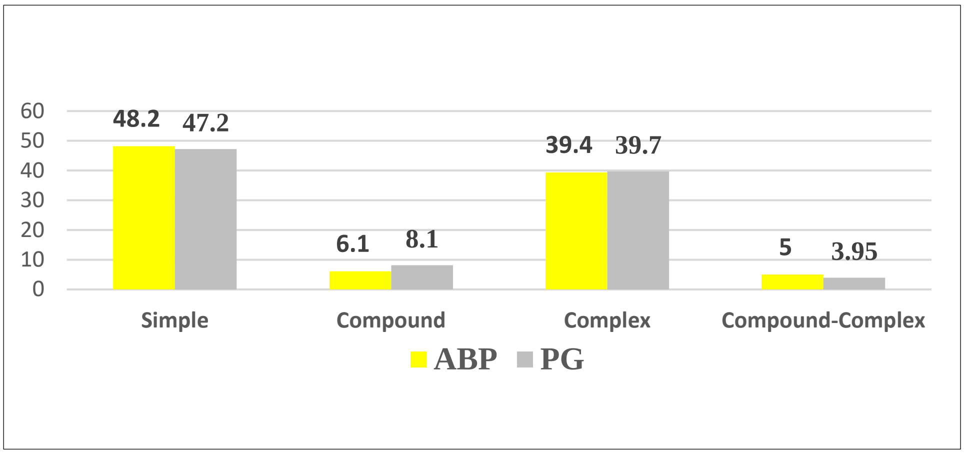


Figure 12: The distribution of sentence types in the transition from ABP to PG (% of total no. of sentences, mean, N=18)

Overall, the data resulting from the analysis of the types of sentences mean values per corpora highlighted a ‘monolithic’ trend, of stability, in the transition from ABP and PG programmes. However, this finding was only ‘the tip of the iceberg’ compared to the findings from more detailed subsequent analyses which I present below.

4.2.5.2. Five trajectories of change in sentence complexity

The most detailed layer of sentence analysis involved a comparative ABP – PG script exploration of sentence complexity achieved in each set of scripts. In order to identify aspects and extent of change in sentence complexity, I tabulated all sentences per sentence type created by each student in both the ABP and PG scripts, and calculated them to the total number of sentences in each type (Figures 10 and 11 in 4.2.5 above). Finally, I created four charts showing changes in the sentence type use in the transition from ABP to PG programmes. The data was expressed in percentages representing the proportion of each type of sentence calculated to the total number of sentences per script (Figures 13-16 below). In all the of graphs of change below (Figures 13-16) the data could be divided into three ranges of data decrease, stability and increase. In this division, only the ‘middle’ range was considered in the range of 2% decrease or increase.

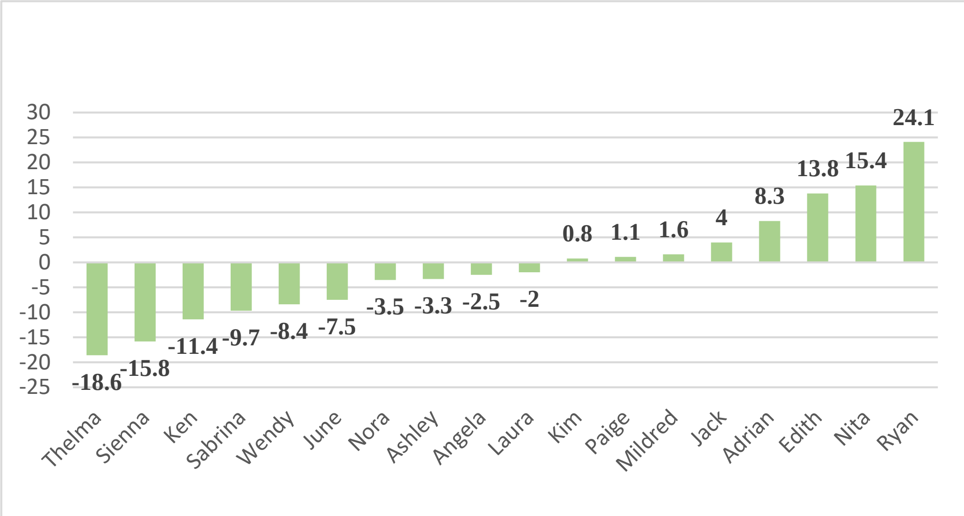


Figure 13: Changes in the occurrence of simple sentences from the ABP to the PG scripts (% of total number of sentences)

Figure 13 above shows changes in the use of simple sentences across the programmes. Although the cumulated data per ABP and PG data sets show a small change (Figure 12 above), individual script analysis highlights notable changes. The bar graph highlighting the extent of change in Figure 13 above shows that nine students *decreased* the proportion of simple sentences, with a range of decrease between 18.6% (Thelma) and 2.6% (Angela). Data indicating a level of relative *stability* was found in four scripts ranging from a 2% decrease in Laura's text to a 1.6% increase in Mildred's. Finally, five scripts showed an *increase* ranging from 4% (Jack) to a remarkable 24.1% (Ryan), which represented the most notable percentile change in all the graphs of change. Ryan seemed to increase the proportion of simple sentences in his script by an outstanding quarter of the total sentences.

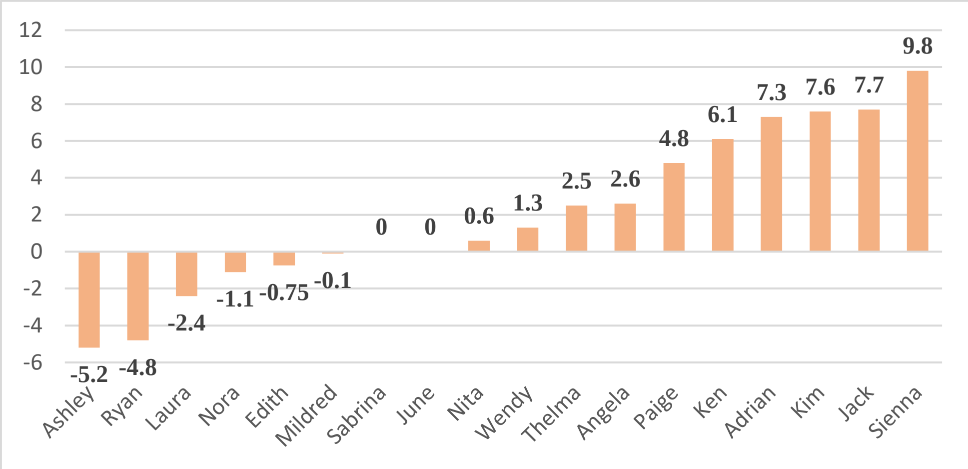


Figure 14: Changes in the occurrence of compound sentences from the ABP to the PG scripts (% of total number of sentences)

The cumulated data per ABP and PG script sets in Figure 12 above show a low reliance on compound sentences in expressing thought. They represented 6.1% of the total number of sentences in the ABP papers and a slightly increased value of 8.1% in the PG scripts. Figure 14 above shows that, proportionally speaking, three students created fewer compound sentences in the PG script with values ranging from a 5.2% decrease (Ashley) to a 2.4% decrease (Laura). Seven scripts showed a relative stability in the proportion of compound sentences, while eight scripts displayed increases in the frequency of use of this type of sentence, albeit with much lower rates of increase compared to the simple sentences. The range of increased values varied from 2.5 (Thelma) to 9.8 (Sienna).

A comparative analysis of the types of sentences used in the ABP and PG scripts shows that complex sentences were students' second preference, following the simple sentences. Figure 12 (above) indicates a marginal increase in the proportion of compound sentences per data set, from 39.4% in the ABP to 39.7% in the PG one. However, when looking at the complex sentence occurrence per individual script (Figure 15 below), it becomes evident that data is far from showing stability. Thus, seven students chose to decrease the use of this sentence type, with values ranging from a 19.7% (Adrian) to 4.4% (Edith). Only two students maintained a similar proportion of this sentence type in their PG scripts, Sienna, with a minimal decrease of 1.8% in the PG script, and Angela with a perfectly similar proportion in the two scripts at 47.4% (Figures 10 and 11 above). Rates of increase, however, were evident in nine scripts, ranging from 3.4% (Ken) and 16.6% (Nora).

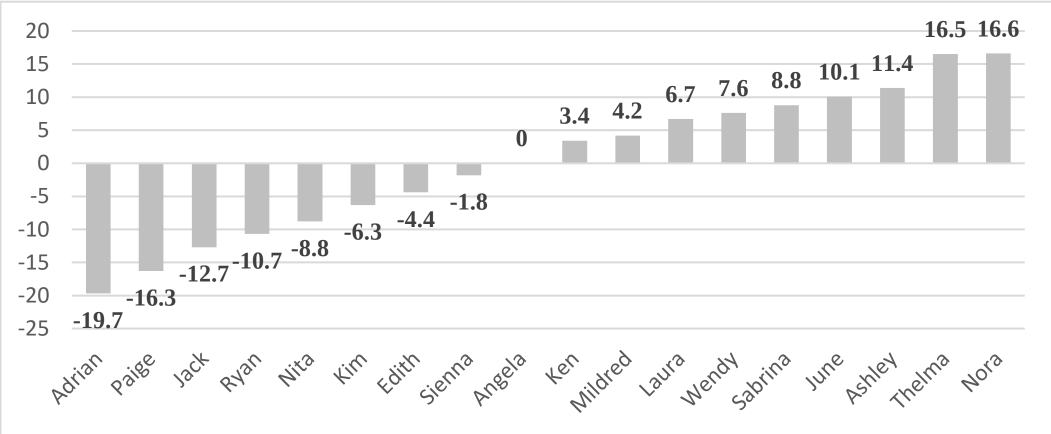


Figure 15: Changes in the occurrence of complex sentences from the ABP to the PG scripts (% of total number of sentences)

Although the general trends were similar to the ones of the simple sentences, the rates of increase were lower in the occurrence of complex sentences in the PG scripts compared to the ABP ones. The least represented type of sentence was the compound-complex one, which decreased from the ABP data set average of 5% of all sentences to 3.9% in the PG script (Figure 13 above). However, individual usage underwent considerable change in some scripts. For example, Figure 16 below shows a notable decrease of 12% of the total number of sentences in the occurrence of this sentence type in Nora’s script and a marked increase of 10.5% in Paige’s script, compared to the usage in their ABP assignments.

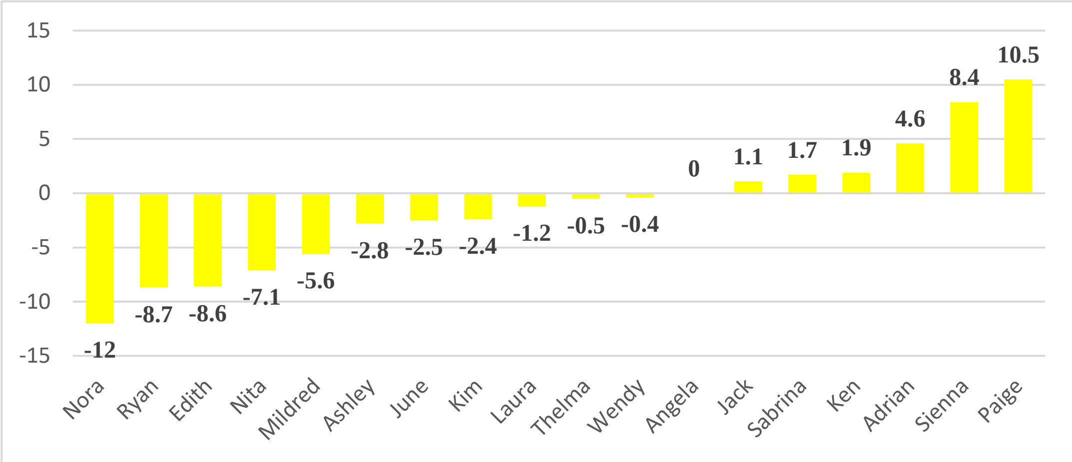


Figure 16: Changes in the occurrence of compound-complex sentences from the ABP to the PG scripts (% of total number of sentences)

Data analysis identified five patterns that students followed in terms of sentence complexity. The patterns of change showed that an increase in a particular type of sentence was mirrored by a seemingly similar or closely similar decrease in another, being singled out in the whole group of sentences. Students seemed to target particular gains and losses in crafting their sentences, reflecting an individual orientation towards sentence simplicity or complexity. Below I present some 'mirrored' changes, as illustrated in Figures 13-16 above:

- Thelma increased the proportion of complex sentences by 16.5 percentiles at the expense of the proportion of simple sentences which decreased by 18.6%;

- Kim increased the proportion of compound sentences by 7.6% decreasing the complex sentences by 6.3%;

- Nita seemed to increase the simple sentences by 15.4% by trading off an aggregated decrease in compound (8.8%) and complex (7.1%) sentence value totalling a decrease of 15.9%;

- Sabrina increased complex by 8.8% distancing from simplicity, decreasing simple sentences by 9.7%.

The data above show a clear shift from one type of sentence to another, in a see-saw pattern. Below I present five patterns resulting from data analysis (Figures 10-13 above).

4.2.5.2.1. Increased complexity trade-offs (n=7)

Data analysis revealed that half of the students increased the sentence complexity. A group of five students, Thelma, Sabrina, Wendy, Ashley, June, Sienna and Nora chose to increase sentence complexity at the expense of simple sentences (Figures 10 and 11 above). The highest ratios of change were found in Thelma's scripts at a 16.5% increase in complex sentences (Figure 15 above) to an 18.6% decrease in simple sentences (Figure 13 above). The lowest ratio of 7.6% increase in complex sentences (Figure 15) to 8.4% decrease in simple sentences (Figure 13) was identified in Wendy's paper.

The variation of sentence complexity presented a variety of nuances. Nora chose to increase complexity by increasing the proportion of complex sentences to 16.6% (Figure 15 above). However, her trade-off was not the simple sentence type, but the compound-complex one (Figure 16 above), which decreased to 12%. Her choice was to create complex sentences in her script, not compound-complex ones, which she may have found more difficult to control in terms of grammatical errors.

4.2.5.2.2. Stronger to softer levels in complexity trade-off (n=4)

A departure from complex sentences was traded off with a 'softer' version of sentence complexity, the compound sentence. In the data set, four scripts show a drastic decrease in complex sentences in the PG programme. Adrian, Paige, Jack and Kim chose to replace complex sentences mainly by creating compound sentences instead (Figures 10 and 11 above). For example, Jack's complex and compound sentence ratio of 26.8 : 5.3 in the ABP script (Figure 10) changed to14.1 : 13 (Figure 11) in PG script, at an almost similar proportion.

4.2.5.2.3. Increased simplicity trade-off's (n=3)

In line with subsection 4.2.5.1 where I present the most salient finding resulting from the sentence analysis, simple sentences saw remarkable rates of increase. For example, in Ryan, Nita and Edith's papers showed a notable increase in the proportion of simple sentences. The highest level of change was recorded in Ryan's script at a 24.1% increase in simple sentences in the transition from the ABP to PG programmes (Figure 13 above). This seemed to be a trade-off involving a decrease in compound and complex sentences at an aggregated decrease value of 15.5% (Figures 14 and 15 above). Similarly, Nita chose a change towards simplicity at a 15.4% value of increase in the occurrence of this type of sentence in the PG scripts. (Figure13 above), replacing a decreased combined complex and compound-complex sentence aggregated value of 15.9% (Figures 15 and 16 above). Edith joined this trend towards simplicity at 13.8% (Figure 13 above), replacing the complex and compound-complex sentences at a combined decrease value of 13% (Figures 15 and 16 above). The data above showed Ryan, Nita and Edith distancing from complexity in the sentences they created in the transition from ABP to PG scripts.

4.2.5.2.4. Stability in sentence complexity (n=3)

The fourth trend was one of stability resulted from marginal changes in all types of sentences (Figures 10 and 11 above). Mildred, Laura and Angela's PG scripts showed no significant change in sentence profile.

4.2.5.2.5. Simple to moderate complexity (n=1)

A singular situation surfaced in Ken's scripts highlighting changes towards a 'softer' level of complexity through compound sentences (Figures 10 and 11 above) which replaced simple sentences. Ken increased compound sentences from 0.9% (Figure 10 above) to 7% of the total sentences in the PG script (Figure 11 above), but decreased the simple ones from 59.2% in the ABP script (Figure 10 above) to 47.8% in the PG one (Figure 11 above).

The five categories of findings identified above showed patterns which were either orientated towards sentence complexity and simplicity, or, as in the case of Finding 4, showed insignificant change. These trends seemed to orbit a 5-point continuum, which I present in Figure 17 below. The five-point scale showed trade-offs orientated towards simplicity or complexity:

A) Shifts from complexity to simplicity such as:
   1) complex to simple sentences, showing a dramatic decrease in complexity (Edith, Nita and Ryan),
   2) complex to compound, signalling a slightly decreased complexity (Jack, Adrian, Paige and Kim),

B) Stability, a trend projecting a clack of change in sentence complexity, marked by point 3) on the scale (Mildred, Laura, Angela),

C) Shifts from simplicity to a soft level of complexity:

4) simple sentences replaced by compound ones (Ken)

5) simple sentences traded off for complex sentences (Thelma, Ashley, June, Sabrina, Wendy, Nora, Sienna)

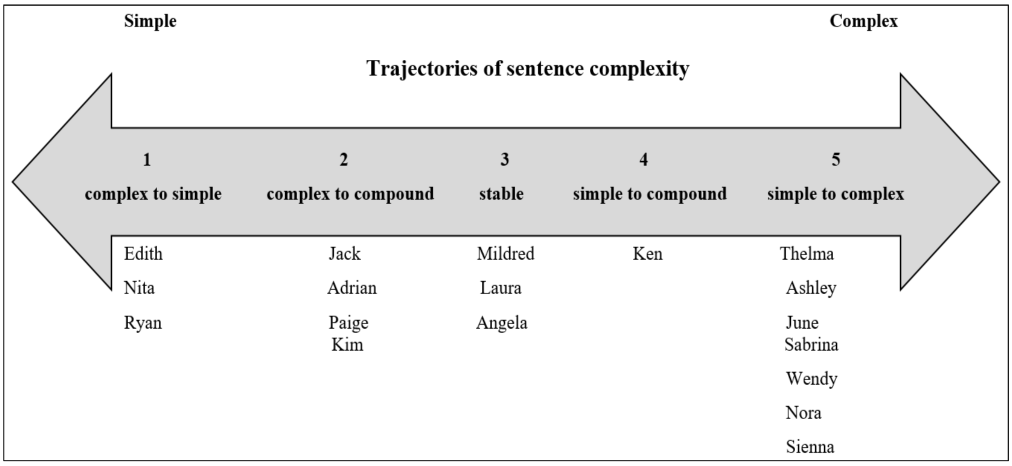


Figure 17: Patterns of sentence complexity in the transition from ABP to PG programmes

Summary of the findings relating to perceptions and usage of sentences

This sentence section was set to provide insights into students' system of beliefs about sentence length and complexity in the transition from ABP to PG programmes. The findings resulting from interviews presented in 4.2.2 indicate that students displayed an awareness of the need to develop grammatical sentence complexity. The changes in the overall simple – complex sentences ratio in the PG script reminded of the 'see-saw' metaphor: as one end went down the other went up. It evolved in line with their individual theories elicited in the interviews, which showed they had knowledge about the power of sentences in expressing voice, and which put them in a position to claim disciplinary membership. Ken's elicited answers in Interview 2 (4.2.2) seemed to encapsulate students' endeavour to getting closer to "them", the authors of "high level research", in other words, to become part of their disciplinary community.

In conclusion, students' elicited answers in Interview 2 showed they were aware of the sentence length and complexity potential to express voice. This finding is supported by the changes in sentence type appearing in their scripts as they shifted from ABP to PG programmes, and these linguistic features reflected their academic voice.

4.3. Expressing voice through first-person pronouns

This section investigates students' use of the first-person pronouns, with a focus on *'I', 'we', 'my'* and *'our'*. The analysis considers changes in the use of these words in the students' transit from ABP to PG environments, their motivation for using or not using them, and the dominant influences on their usage strategies.

The aim of this section is to understand how changes in pronoun use may indicate students' efforts to align to disciplinary writing practices, and, implicitly, to what extent these changes may signal the development of a disciplinary identity. I divide this section into three parts: a) justification for exploring the use of the first-person pronouns, b) summary of the students' perceptions of these textual features elicited in interviews, and c) findings emerging from script analysis.

4.3.1. Rationale for investigating first-person pronoun usage

The complex nature of the pronouns inserted into a text has been acknowledged by researchers, theorists and teaching practitioners alike, and it is common knowledge that they are part of the discourse fabric in both academic and non-academic environments. Mühlhäusler and Harré (1990) note that pronouns are "indicators of the complex relationship between selves and the societies these selves live in, playing a special role in 'personal, social and other deixis'" (p. 47). However, these textual features are not all given equal access to discourse in formal environments due to aspects of power and ideology they may project (Ivaniç & Simpson, 1992). The first-person pronouns, particularly *"I",* signal a strong sense of personal identity and empathy as opposed to the stern objectivity conveyed in a text by avoiding them (Ivaniç, 1998). A positivist view encourages the writer to present themselves as observers of the rule of 'law' governing their communities of practice. Such a 'law-abiding' academic persona empowers the writer by giving them an aura of community gatekeeper, a convenient trade-off for the loss of a vibrant personal voice. An example in point, although not pertaining to academic environments, is described by Fisher and Horwitz (2018) in an article published in *The Washington Post*. They report that Robert Mueller, a former FBI director and an influential public speaker, challenged his speechwriters by consistently asking them to delete every pronoun *"I"* in his speeches commenting that the message was not about him, but "about the organisation".

The beginning of the 1990s saw a diversification of international studies hosted by English-speaking academia. Anticipating issues relating to waves of non-native speakers of English (NNSE) from around the world joining Western mainstream native speaker of English (NNE) higher education, Swales (1990) laid the foundations of a unifying, organised approach to writing academic texts in English. His new standardised perspective was underpinned by three main concepts: "discourse community, genre and language learning task" (p.1). This view required objectivity in communicating ideas, as well as a text depersonalisation through strict academic vocabulary and specific grammar structures.

Swales' leading argument for this new perspective was conveyed through a quote from Bizzell (1982) stating that "students' writing in colleges and universities should not be viewed as an individually-oriented, inner-directed cognitive process" (1990, p. 4). This view implies that it is not the individual's emotion that matters, but their knowledge contribution to the discipline. The anonymity of the academic writer is expected to transmit knowledge to the reader in the "guise of a rational, disinterested, asocial seeker of truth" (Hyland, 2009, p. 124), which may affect the impression of an authorial presence.

Both the use and the non-use of the first-person pronouns may reflect a disciplinary orientation, as may be viewed from two contending ideologies: positivism and relativism. First, the positivistic view rejects the use of these pronouns to generate abstract texts with unequivocal concept definitions and hard facts (Ivaniç, 1998). It derives from an old established belief that theoretical work is impersonal and objective requiring little writer-reader interaction. The 'hard' positivistic view advocating for an impersonal approach to academic writing may be hard to argue against when it is voiced by an absolute scientific authority; Hyland (2001b, p. 208) quotes Einstein (1934) who asserted that "when a man is talking about scientific subjects the little word 'I' should play no part in his expositions". However, in the same article, Hyland (2001b) argues that what Einstein referred to as "the little word", i.e. self-mention pronouns, is viewed differently across discourse communities, and that some disciplines accept that it assists the writers in their quest for self-representation and establishment of an academic authority in their disciplines. This line of argumentations is in line with Ivaniç and Simpson (1992) who suggest that the lack of the first-person pronouns makes the text wordy, nebulous, stripped of an enthusiastic commitment to the audience.

On the other hand, Ivaniç (1998) notes that the constructivist-relativist view encourages first person pronoun use to produce socially constructed texts based on writer's openly expressed viewpoints, nuanced opinions, and rich real-life experiences. This approach to writing allows for an expression of empathy, yields direct and intense interactions with authors and readers (Hyland, 2009), and signals the writer's acceptance of responsibility for their positions and contributions to disciplinary knowledge (Ivaniç, 1998; Ivaniç & Simpson, 1992; Hyland, 2002a).

As stated above, first-person pronouns represent a particular category of textual features which may be either disregarded or used with caution, mainly due to ideological consideration. From an academic writing point of view, the forms '*I'*, *'my'*, *'we'* and *'our'* are most contentious in terms of writer's claim strength, responsibility assumed for the claims, and a writer – reader rapport. A strong, exclusive *'I'* lays out for the reader a clear purpose of the script and a strong commitment to the claims (Ivaniç & Simpson, 1992).

By contrast, '*we*' may signal institutional power as an expression of consensus reached in a group of people "at the expense of recognition of divisions of interest" (Fairclough, 1989, p. 106). It also shows solidarity with the reader and less distance (Wales, 1996; Mühlhäusler & Harré, 1990). A usage of *'we'* however, also turns the solidarity with the reader into an alleviated risk of their resistance to writer's claims (Wales, 1996).

Apart from the voice and identity research literature that may permeate class instruction, the ABP students have access to study guides which inform their decisions to use these textual features or not. In the past two decades, an array of such material has increasingly advocated the first-person pronoun usage. They identify a number of desirable effects of using first person pronouns, such as:

- taking responsibility for claims (Brick, 2006),
- enhancing clarity (Schultz, 2009),
- switching to a more assertive style (Gastel, 2016).

However, these recommendations also contain some degree of caution. For example, the study guides above which encourage the use of first-person pronouns also contain some cautioning advice. Brick (2006) advises writers to avoid references to personal experiences, and Schultz (2009) encourages students to follow disciplinary conventions. Overall, the study guides mentioned above do not rule out the use of the self-mention pronouns, but they recommend that these language features should not be used loosely or in a way that is not in line with the disciplinary writing practices.

This section looked at the literature of the first-person pronouns, which signals a disciplinary rift separating the 'soft' and 'hard' sciences in terms of the first-person pronoun use. However, a recognition of its potential to reflect an authorial identity has led to an increasing acceptance of these textual features beyond the boundaries of the 'soft' sciences. Thus, they have penetrated academic texts under conditions controlled by disciplinary authority.

The views presented above made a good case for an investigation of the use of first-person pronouns in academic scripts. In the following sections I present the findings from interviews and text analysis.

4.3.2. Students' perceptions of first-person pronouns

The data in this section is based on students' elicited answers in Interview 2. Our discussions touched on students' opinions on the appropriateness of use of the first-person pronouns in their academic scripts. Below I will present a continuum of perceptions derived from the interview, as well as future strategies aimed to cope with issues relating to the use of this voice feature and ABP teacher advice.

4.3.2.1. Using first-person pronouns is necessary in some sections

In my discussions with Adrian and Ryan, they suggested that self-mention is necessary in academic texts. In paragraph 13 of his final ABP writing paper, Adrian wrote

I will calculate the mean and standard deviation (Adrian, ABP script).

However, when we discussed this statement, Adrian had second thoughts "It's not OK. This is a problem", but some seconds later braced up and stated that he found this type of pronoun useful “in particular sections” despite teachers’ advice that this pronoun should not be used. Adrian was not giving up easily on his personal views surrounding the use of this pronoun, and his answer was hiding a resistance to teacher advice, probably because he knew I was an ABP teacher, therefore suspecting I was part of the opposite side of the argument.

Ashley had a similar reaction to her use of *‘I’* in her methodology section, but formally changed her mind and suggested the use of the contending structure, the passive voice: “‘I’ is not good. We should transform it into passive form”. Her decision was in line with the teachers’ advice, and, again, my perception was that her change of heart was due to my being an ABP teacher, supposedly holding a position against the use of this pronoun, as her ABP teachers did. Ashley seemed to make efforts to ‘please’ me by suggesting that the passive form should be used and not the self-mention structure.

Ryan proved to be an advocate of using these pronouns “because this assignment is a research proposal, so it usually includes a literature review”. He used the inclusive first-person pronoun *‘we’* in the ABP script, and when asked about the rationale of using it he explained it was about “I and the reader”. He viewed this textual feature as a must in the review of the literature in an attempt to liaise with the reader and make them his ally or friend.

4.3.2.2. Using the passive voice – an alternative to the first-person pronouns

Another strategy was expressed by Nora, who explained that she had written a research proposal, but was advised to delete the *‘I’* in the methodology section and re-write using the passive voice. In the interview, Nora gave an impromptu hypothetical example:

> For example, the original sentence “I invite ten students [to] join my research” I will change to “Ten students will be invited in this research”. Passive voice. (Nora, Interview 2).

Asked about what she would do in the future, Nora indicated that she would use the passive form. Similarly, Paige was unsure that these pronouns should not be used, although she felt she had to follow the teachers' advice:

> To be honest, before I came here, I thought why I can't use that because I do that, but now I know we shouldn't (Nora, Interview 2).

Both Ashley and Paige thought that this textual feature should be used in an academic text. Although they decided to follow the teacher advice, they were visibly confused by it.

4.3.2.3. Avoiding first-person pronouns

The rest of the cohort now believed that first-person pronouns should not be used in academic writing for a number of reasons:

a) they were not an academic textual feature, and expressed a very personal stance, a view held by Angela, Nita and Sienna;

b) they affected the objectivity of the content, according to Ken, Laura and Sabrina;

c) the student did not have sufficient authority to be allowed to use these pronouns, as stated by Jack.

Students' reactions in Interview 2 made it clear that the first-person pronoun use was an issue, but also helped in revealing a wide continuum of beliefs, from an awareness that these features were useful in some sections, especially in the methodology and the literature review sections, to strong beliefs generated by teacher advice that an academic text should be free of these pronouns. In the following section these beliefs are tested in a comparative analysis of the ABP and PG scripts.

4.3.3. Students' usage of the first-person pronouns in ABP and PG programmes

The data in this section are based on students' use of the first-person pronouns *'I', 'my', 'we'*, and *'our'* in ABP and PG scripts. The aim of my analysis was to understand students' motivation in using or not using these voice features, and identify potential changes in student writing identity when shifting from one programme to another. The findings will be subsequently compared with students' elicited answers in Interview 2.

The first layer of analysis involved the calculation of the mean values of student usage of the first-person pronouns *'I', 'my', 'we', and 'our'*. Figure 18 below shows an incremental decrease in the first-person pronoun *'I'* at data set level, contrasted by an increase in the other three pronominal forms, *'my', 'we',* and *'our'*.

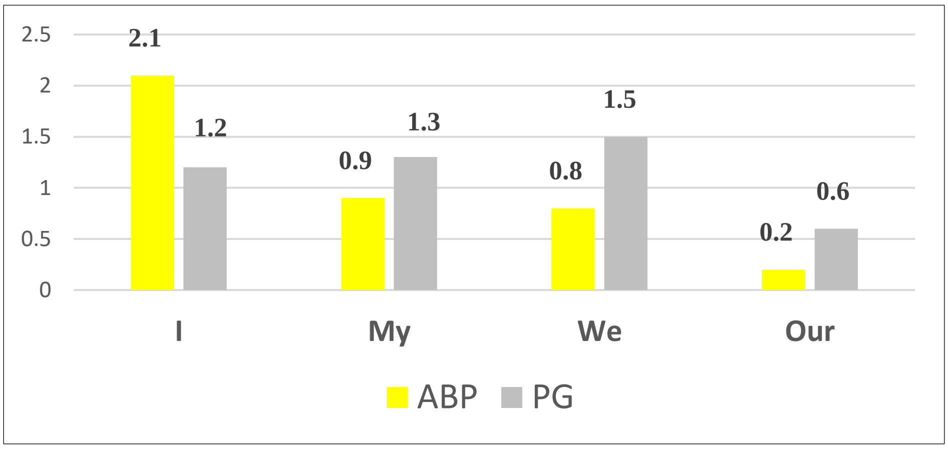


Figure 18: The use of the first-person pronouns in the transition from ABP and PG programmes (mean values per 1,000 words, N=18)

The chart above shows that the mean values in the usage of *'my'* and *'we'* doubled, and of *'our'* tripled. One interpretation of the findings would be that the students decreased their use of *'I'* due to instructor feedback and, subsequently, opted to use other personal pronouns to express themselves. This indicates that the students took teachers' generic advice of avoiding the use of *'I'*, but shifted to the use of other self-mention pronominal forms. Data may also suggest that the students found these structures necessary in projecting an authorial stamp in writing.

The analysis of the individual student usage of self-mention pronouns in the ABP scripts (Figure 19 below) reveals that 11 students used these pronominal features, representing around two-thirds of the study participants (61.1%). The first-person pronoun *'I'* was used 38 times (51.1% of the total use of self-mention pronouns) followed by *'my'* and *'we'* used 17 and 15 times, respectively (22.9% and 20.4% of the total number of pronouns) while the pronoun *'our'* occurred only 4 times (5.4% of the total self-mention pronouns). Two scripts showed a high use of these features; Mildred used *'we'* 14 times and Ashley used *'I'* 13 times signalling an evident reliance on these authorial pronouns. It is notable that seven students, Angela**,** Kim, Paige. Thelma, Laura, Nita, June did not use any self-mention pronouns in their scripts while exposed to the ABP teacher instruction.

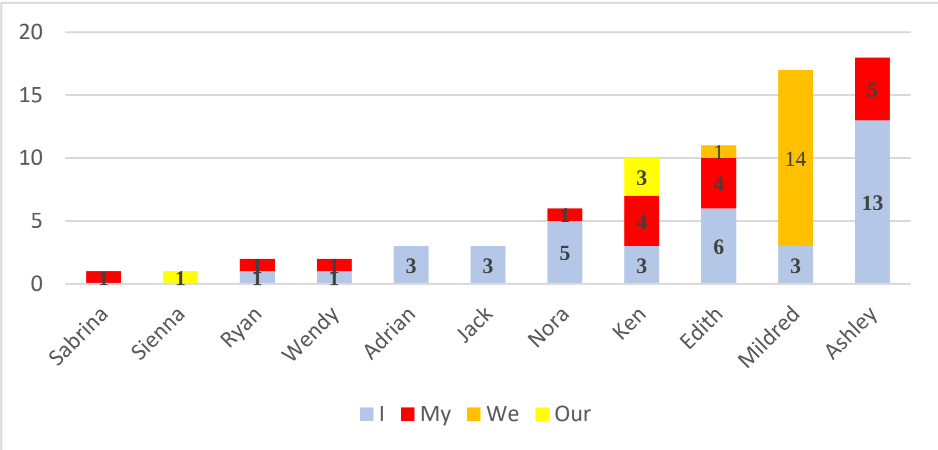


Figure 19: Self-mention pronouns in the ABP script (raw)

The analysis of the self-mention pronouns in the PG data set showed different attitudes to the use of this textual feature (Table 20 below). The number of scripts containing these pronouns decreased from 11 in ABP (61.1%, Figure 19 above) to 10 in PG (55.5%, Figure 20 below). Three students who used these pronouns in the ABP scripts did not use any in the PG scripts, Ashley, Nora and Sienna. A notable trend was the increased reliance on the pronoun *'we'* (Figure 20 below) at a proportion of 32.1% of the total number of self-mention pronouns. Changes in individual student strategies are also important to report; a salient observation was that Ashely, the student who used the personal pronoun *'I'* 13 times and *'my'* 5 times in the ABP script did not use any self-mention pronouns in the PG text, probably as a result of teacher feedback. Similarly, Mildred dropped the use of the pronoun *'I'* and reduced the occurrences of the pronoun *'we'* from 14 to 7, despite the fact that the word count in the PG script was much higher (2059 words in ABP vs 7725 words in PG script). Overall, notable usage of self-mention pronouns was evident in Thelma, Paige and Ken's scripts (Figure 20 below).

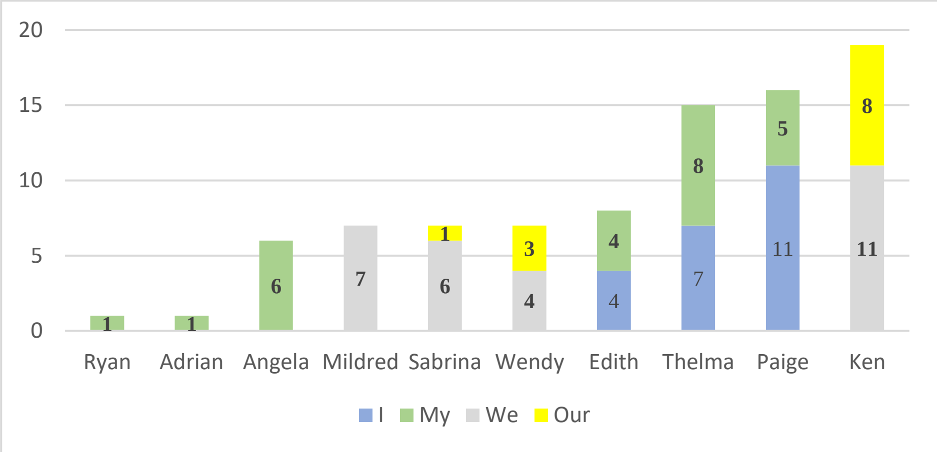


Figure 20: Self-mention pronouns in the PG script (raw)

In the following subsections, I will present the findings encapsulated in the data presented in Figures 19 and 20 above.

4.3.3.1 First-person pronouns or passive constructions?

The students who stated that they were tempted to use these pronouns in certain sections, showed some degree of commitment to their beliefs in the scripts, but not consistently. For example, Adrian used the first-person pronoun *'I'* three times in the ABP research proposal, but in the same paper he also wrote:

> In this research, the sample will be 80 young Maori youth offenders (60 males and 20 females), aged from 10 to 16, [and] they will be chosen from different police districts. (Adrian, ABP script)

Adrian's lack of consistency in the use of self-mention pronouns indicates a tendency to diversify the grammatical structures, probably influenced by teacher advice. The form "will be chosen" which substitutes the use of the first-person pronoun *'I'*, as in *'I will use a sample of …'*, or *'I will invite a number of …'* may indicate an effort to restrict the use of this pronoun. However, in the PG script, a social sciences essay, he uses the form *'we'* to achieve solidarity with the reader:

> We can describe the Liberals as having operated a 'soft' social democracy. (Adrian, PG script)

Similarly, Ryan, used the self-mention form *'I'* in the ABP script Methodology section clearly stating a stage in his proposed research:

> I will submit an application to MUHEC containing the Human ethics application from, Participant consent form and Confidentiality agreement form. (Ryan, ABP script)

However, in the same paper, he was inconsistent in the use of first-person pronouns:

> The questionnaire is distributed online through the main social media websites, such as Twitter, Facebook and YouTube. (Ryan, ABP script)

In the sample above, Ryan opted for a passive form, signalling that he wanted to maintain formality by avoiding the first-person pronoun *'I'*. Similar to Adrian's choice above, in the PG script, Ryan used the form *'we'*, but this may due to the fact that he referred to *'we'* as New Zealand or society in general:

> Due to the global statue of Comvita, the leading exported brand in natural health and beauty product industry with New Zealand raw bee heritage, we need to identify what are key public and what is the environment to be audited for Comvita's business operation. (Ryan, ABP script)

Although there is evidence of inconsistencies in the use of the pronoun forms, there is a possibility that by alternating the pronoun form with the use of the passive voice, Adrian and Ryan may have attempted to achieve a linguistic variety in their paper. On a practical level, any advocate of the use of first-person pronouns may also vary its usage opting for an occasional use of passives in order to avoid over-using one form or another.

The examples above show that students did not choose to use the pronominal form *'I'* to avoid using a passive structure. They seemed to introduce a structural balance in the script, which may have been an attempt to meet institutional advice, and introduce grammatical diversity in their texts. However, a lack of uniformity in employing pronoun forms may project to the reader a blurry image of authorial presence.

4.3.3.2. Reactions to teacher advice in the transition from ABP to PG programmes

Teacher advice prompted some students to avoid the use of first-person pronouns. This change projected a diminished authorial presence. For example, in the ABP script, Ashley expressed the strongest authorial presence in the data set by frequently using self-mention forms (*'I'* 13 times and *'my'* 5 times). Figure 21 below shows a decrease by 13 instances of *'I'* and 5 of *'my'*, which means she used no such pronouns in her PG script. This usage was in line with her elicited answers in Interview 2, at the end of the ABP, where Ashley stated although she used these pronouns, she believed she would rather use a passive form following teacher advice.

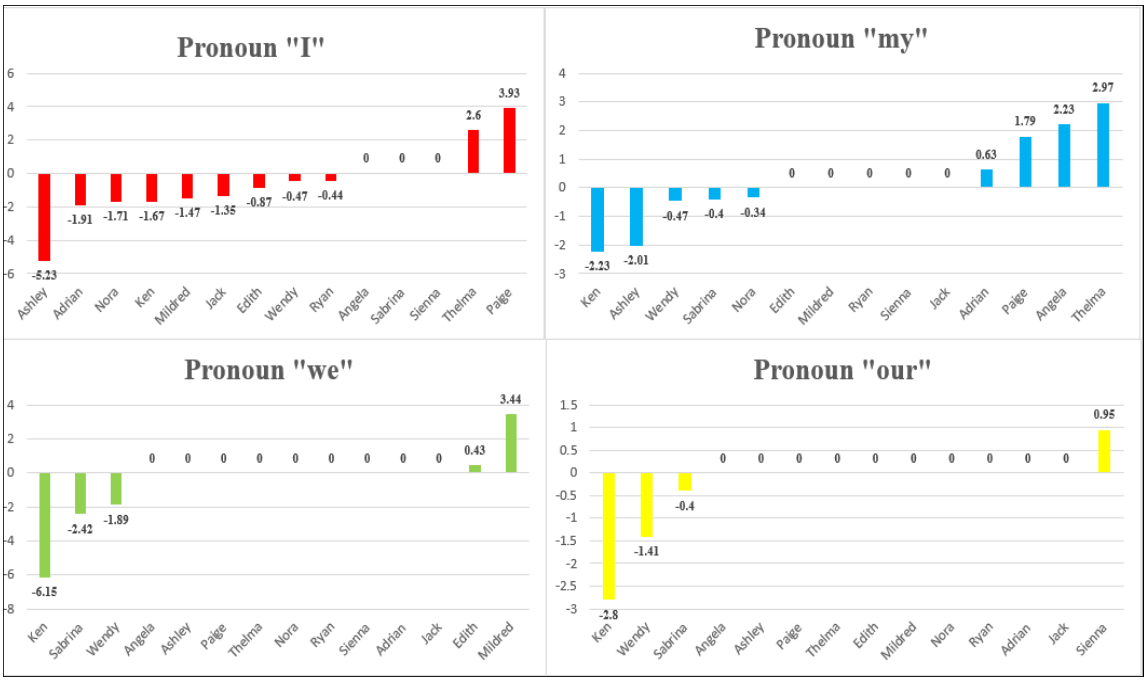


Figure 21: Changes in the use of first-person pronouns *'I'*, *'my'*, *'we'* and *'our'* in the transition from ABP to PG programmes (no. of pronouns per 1,000 words)

Likewise, despite a theoretical resistance to teachers' advice, an expressed preference in Interview 2 for these pronouns, and a commitment to use them in the PG programme, Kim's texts contained no such evidence in either the ABP or the PG programmes (Figures 19 and 20 above). Here I present an excerpt from Kim's PG paper, a comparative analysis of two leadership styles:

> The author will narrow the scope of global leadership according to the literature above. (Kim, PG script, para 5)

In the sample above, after presenting a literature review comparing two Chinese entrepreneur styles, in paragraph 5, Kim signalled the intention to narrow the scope of the analysis by 'hiding' her writing persona behind an impersonal linguistic choice, "the author". In this instance, she used a noun to substitute the more natural alternatives, such as the first-person pronoun *'I'* as in *'I will narrow down the scope of this paper …'*, or a passive structure as in *'The scope of this paper will be further narrowed down to …'*. In an attempt to avoid the pitfalls posed by these two contending and possibly perceived troublesome or confusing structures, the passive voice and the pronoun *'I'*, Kim chose to use a different linguistic form, "the author". Not only did Kim avoid the pronoun choice, but she also bypassed the passive construction. The resulting impression left on the reader was a message of an asocial authorial presence.

Both Ashley and Kim decided to diminish their authorial presence through the use of first-person pronouns as a result of teacher advice. Although unsure that the absence of these features would improve the quality of their scripts, they went along with the flow and reduced the first-person pronoun usage to zero, as in Ashley's case, or stayed away from these pronouns altogether, in both the ABP and PG scripts, as in Kim's case.

However, a number of students showed resistance to teacher advice in their texts written on the PG programme. A clear example was provided by Paige, who, unconvinced by the ban on the first-person pronouns in the text imposed by the ABP instructors, took it to heart and used no such pronouns in the ABP research proposal. Despite this conformity showed in the ABP script, she used numerous instances of *'I'* (11 times) and *'my'* (5 times) in the PG critique paper.

Overall, the proportion of 'no first-person pronoun use' advocates decreased in the PG programme. However, a marked increase in the number of students using this textual feature is recorded in the category of student writers who, at the end of the ABP, believed that it was not academic, it affected the objectivity of the arguments, or showed an undeserved authority. Notable numbers in usage are recorded in Ken's (11 *'we'* and 5 *'our'*), Angela's (6 *'my'*) and Thelma's (7 *'I'* and 8 *'my'*) scripts (Figure 21 above). However, four students representing approximately a fifth of the cohort interviewed did not use any first-person pronouns in their ABP or PG assignments (Kim, Nita, Laura and Jack).

4.3.3.3 The pitfalls of avoiding the use of the first-person pronouns

In this final subsection, I present four samples from student scripts that highlight the potentially confusing impact of an extreme avoidance of these textual features.

Sample 1, Ken, PG

> **EViews will be chosen** as the econometric software to analyze and examine the relative data. (Ken, PG script)

In Sample 1 above, Ken indicated the software he was planning to use in his research, and he chose to use a passive form instead of *'I will choose […]'*.

Sample 2, Kim, PG

> In this study, **the researcher built up the framework** by combining two theories […]. (Kim, PG script)

In Sample 2, Kim chose to refer to what the "researcher" did, the "researcher" being herself, instead of a clearer formulation, such as *'In this study I built up […]'*.

Sample 3, Ryan, PG

In the second phase **[the] researcher will divide** those factors into two groups […]. (Ryan, PG script)

In the example above, Ryan referred to himself as "researcher", a linguistic choice which substituted a simple wording as in *'In the second phase I will […]'*.

Sample 4, Wendy, ABP

The researcher will prepare [a] semi-structured interview for parents and teachers. (Wendy, ABP script)

Finally, in Sample 4 above, Wendy also opted for the form "the researcher" instead of a more personalized and clearer version, such as *'In this research I will use […]*'.

The samples presented above show a distancing of the writer from the work that falls under their responsibility as researchers or student writers. These excerpts show the pitfall of unquestionably accepting caveats imposed by the ABP teachers in the use of first-person pronouns. The avoidance of such pronouns by the writer prompts their reader to question their authorial presence, as it shows a writer who does not take responsibility for their writing or the research projects they develop. This may also signal the fact that the writer does not know about this expectation, or does not know how to project it in writing.

Summary of perceptions and usage of first-person pronouns

All in all, the authorial presence signalled by the first-person pronoun *'I'* decreased from the ABP to the PG programmes to almost half, but the usage of the other three, '*my', 'we'* and *'our'* forms increased. This is probably because teachers tend to offer advice using the pronoun *'I'* as a generalization of the first-person pronouns group. Another explanation for this usage may be the influence of the assignment type on students' use of pronouns. Research proposals, a frequently used genre in the ABP tends to draw out more *'I'*s. while the PG's research report may elicit less use of *'I'*. This would certainly influence what types of textual features appear or do not appear in a text.

However, this section has shown that students understood that an academic text can co-exist with first-person pronouns, and more than this, sometimes they are necessary. Student submissiveness to a first-person pronoun ban imposed by the ABP instructors did not occur without a resistance. Although some students decided to conform with teacher advice, which seemed to overgeneralise the caveats against such usage, others chose to use personal pronouns in the PG scripts, possibly because they perceived the potential increase in authorial presence projected by such grammatical forms in their writing.

5. Authorial Self

The Authorial Self chapter investigates the potential of a number of textual features to specifically reflect the writer's commitment to interact with authors and signal an authorial presence. Section 2.5.3. of the Literature Review presents the emergence and definition of this Self in my study.

The concept of "Authorial Self" is rooted in Halliday's textual metafunction (1985), which is defined as a writer's way of putting a text together in order to communicate a message. Thompson (2014) views it as a system showing how "we organise our messages in ways which indicate how they fit in with the other messages around them and with the wider context in which we are talking or writing" (p. 28). Ivaniç named it Authorial Self, and defined it as a way the writers position themselves, express their opinions or beliefs, establish authority for the content of writing, display respect for authority through citation practices, and knit their own experience into the text. In my study I define this self as the overt textual features that have the potential to show how the writer interacts with the external content and the authors, thus making connections with the disciplinary community to claim disciplinary membership.

In this study, I view the Authorial Self as a combination of textual features that have the potential to reveal how writers take responsibility for the content of their texts. It is based on data collected from student scripts and longitudinal interviews. The textual features analysed are integral and non-integral citations, reporting language, and authorial pronouns and determiners.

5.1. Citations as expressions of authorial voice

5.1.1. Rationale for exploring citations

The average number of citations per script has escalated over the decades along with the average number of words in research articles (RA). According to Swales (1990), the average number of words in RA jumped from 5,000 in the pre-war period to 10,000 by 1980. The average number of references, which used to be concentrated in introductions, increased from 4 in 1968 to 34 in 1986, and spread to "every stage of a document" (p. 115), resulting in the research article becoming a network of authors contributing to a text.

A shift from a text exclusively focussed on a writer's work, his/her beliefs, opinions and research achievements to an interactive research space resulted in a change in academic discourse, which increasingly relied on an acknowledgement of the research foundation provided by the 'giants' of academia whose work was cited in the script. Consequently, the academic work did not require only new knowledge creation, but also an established foundation of networking with other authors.

Over the years, since Swales' foundational study (1990), numerous studies have looked at the role of citations in academic scripts and the issues relating to their use in academic texts (Abasi, Akbari & Graves, 2006; Angelil-Carter, 2000; Borg, 2000; Chanock, 2008; Hutchings, 2014; Hyland, 2005b; McCulloch, 2012; Petrić, 2007; Shi, 2008). The rationale of the text networking is effectively summarised by Hunt (2002):

> Scholars - writers generally - use citations for many things: they establish their own bona fides and currency, they advertise their alliances, they bring work to the attention of their reader, they assert ties of collegiality, they exemplify contending positions or define nuances of difference among competing theories or ideas (p. 4).

Hunt’s commentary on the use of external sources highlights the idea that new knowledge is not produced in a solitary space by an isolated genius. On the contrary, it is brought into being from a web of knowledge, which is borrowed, enhanced, and re-launched into the academic community. The contributing individuals, the writers, want to make themselves known in their disciplinary space, to be awarded scholarship, to be accepted as knowledge-makers and academic citizens, to express opinions and position themselves in the disciplinary academic circle of trust.

But networking is not all. Chanock (2008) notes that apart from being intertextual, an academic script is dialogic in an anticipatory way, which means that the creation of new knowledge from borrowed ideas opens channels of communication with the authors, which cannot be switched off by a writer. The give-and-take knowledge exchange calls for the writer to be ready for their ideas to be evaluated by peers, and to defend their arguments. However, this is an expectation for published research, not for student writers, given that assignment work is reviewed only by the lecturer or marker (Hyland, 2005b). As a result, the student’s purpose of using authors’ work is to build arguments not to develop a network.

Student writers’ assumption that their work will not be further used by peers removes the need for a sense of a disciplinary participation (Hyland, 2005b). This may deprive their script of the textual features that convey a message to the reader and authors alike, with possible negative consequences on the expression of an authorial voice. Discussing the use of citations in student work, Petrić (2007) observes that there is insufficient research into what constitutes effective citation practices and suggests that the sophistication found in published work cannot be a realistic expectation in student assignments. She also notes that issues of power and distance in dealing with authors having a much higher standing in academia may inhibit students’ inclination to evaluate external content. She concludes that using citations for knowledge display and application of a theory would be the main citation functions expected in student script, even in the case of a PG assignment.

In response to Petrić (2007), this study raises two points that constitute part of this section’s rationale. First, I argue that the sense of disciplinary participation should be encouraged and nurtured by EAP programmes given that the marker or the lecturer is not only a reader. S/he is also a member of the disciplinary community who, therefore, expects to find in the text attempts to network or evidence of networking to an extent that meets requirements of disciplinary practices. Second, EAP programmes providing language and genre-related instruction for prospective postgraduate students, as is the case of the ABP, aim to assist students in developing higher level textual skills that allow the Master's or PhD candidates to write theses and publish academic work. Both arguments presented above advocate the provision of an approach to instruction that goes beyond the student writer-marker relationship alluded to by Petrić (2007).

Difficulties in dealing with citation work have been reported by an array of studies (Abasi, Akbari & Graves, 2006; Angelil-Carter, 2000; Bartholomae, 1985; Borg, 2000; Hutchings, 2014; Pecorari, 2008; Pennycook 1996; Shi, 2004; Starfield, 2002). This extensive literature has found that citations represent a test for the new entrants to academia, especially for the international students from other epistemologies. These students are expected to understand and assimilate the approach to knowledge construction, knowledge challenge and debate (Angelil-Carter, 2000) specific to the L2 academic environment in a relatively short period of time. This demanding process of writing skills development, therefore, may be "alienating" and may impede the sense of the international students belonging to the new disciplinary community (Hutchings, 2014, p. 312). Therefore, an understanding of how my study participants viewed citations and mitigated challenges in developing their citation building skills was of crucial importance to the current study.

This section will investigate students' rationale for using citations and their preferences in terms of citation types, citation patterns and functions of citations in their texts. The main objectives in this section are to identify the following aspects relating to the use of citations:

- strategies reflected in the inclusion of subject content from external sources and their approach to citation choice;

- positioning reflected in citation choice;
- intentionality in using citations in a way that expressed their authorial identity;
- mitigation of the traditional paragraph structure in integrating citations in paragraphs.

5.1.2. Students' perceptions of citations and usage

In this section I look into students' beliefs regarding citations in order to understand the motivations for the choices they made in writing when using this textual feature. The patterns of citations in their ABP and later in the PG scripts documented the extent to which they interacted with the sources they accessed, as well as the extent to which they managed to signal an authorial presence by introducing external content into their texts.

The interviews aimed to clarify students' purpose in introducing external content into their scripts, and the proximity or distance they felt in relation with the authors they were citing in their texts. More importantly, the interviews sought to identify the presence of student writers' intention to contribute with new knowledge to their discipline as Master's or PhD candidates whilst creating citations. Changes in their beliefs and their use of textual strategies regarding these textual features indicated a continuum of change in their sense of disciplinary membership and in the projection of authorial presence through an expression of voice.

This section is divided into four parts: a) the rationale for exploring citation use; b) students' perceptions of integral and non-integral citations; c) prevailing integral and non-integral citation patterns established at a paragraph level; d) rhetorical functions of citations found in student scripts with the potential of projecting an authorial voice.

5.1.3. Integral and non-integral citations and authorial identity

5.1.3.1. Why integral citations?

Student citation practices were discussed in Interview 2. The interview questions were based on the ABP scripts that the students had sent me by email some days before the interviews. This time arrangement allowed me to read the scripts and make notes, which further informed my questions tailored to individual participants. Below I present the findings relating to the use of integral and non-integral citations, and the issues relating to the use of the reporting language associated with the citations.

5.1.3.1. a) Displaying a reverence for acclaimed theorists or researchers

The interviews revealed that the main student rationale for using integral citations was the writer's show of respect for famous, world- and disciplinary-wide acknowledged researchers. As shown in the excerpt below, Angela viewed integral citations as a sign of respect for international fame:

> If the person is famous, I prefer the first one [integral citation]. (Angela, Interview 2)

Similarly, Adrian reserved this citation type for well-known published authors. Consequently, the work of the 'less famous', or those whom he did not recognise as famous, was introduced into his text through non-integral citations, focusing on the knowledge provided by their publications, not the originator(s) of it. This may account for the 1:2 ratio of integral and non-integral citations in his text. As he did not recognize the author as 'famous', he chose to integrate the borrowed content in the form of a non-integral citation.

> Actually, I know, if the author very famous, I should put in the front of the sentence, but actually I know nothing about those authors, so I just changed the form of the reference [to a non-integral citation]. (Adrian, Interview 2)

Sabrina used the same strategy of rewarding the famous by using integral citations in her text, with an inverted 2:1 integral – non integral citation ratio displayed in the text, which signalled her higher interest in getting to know the authors' credentials and in rewarding their contribution to her text by creating integral citations:

> If the author is an expert, a reputable expert in this field, I will use the author prominent citation [i.e. integral citation]. (Sabrina, Interview 2)

Both Adrian and Sabrina seemed to make a judgement of the author's 'fame' in order to make a final decision involving the citation type they were going to create in their script. The discriminatory strategy they applied to the authors whose knowledge they were using raised the issue of how knowledgeable they were in terms of how 'well-known' the authors were, and to what extent the citation choice was fair to the authors.

5.1.3.1. b) Expressing writer's ideas

In creating citations, Laura chose to keep an equal ratio between integral citations and non-integral. However, she expressed a theoretical preference for integral citations because, in her opinion, they helped her to show her understanding of the ideas she borrowed from the authors.

> I think using reporting verbs is used to express your understanding of their ideas. I think using reporting verbs is necessary. (Laura, Interview 2)

The ratio of citations in her text may bear the implication that she was equally interested in accumulating ideas from authors, but at the same time by creating integral citations she tried to convey her interpretation of the source content.

Summary of the students' perceptions relating to the use of integral citations

Student elicitations at the end of the ABP signalled an awareness of the potential offered by integral citations in an academic script. Students displayed personal views surrounding the use of this type of citation. The integral citation introduced into the text gave the student writers the opportunity to show respect for the revered researchers in their community, to express their understanding of the texts, and to evaluate the external content, and position themselves on the arguments presented. The following subsection looks at the students' rationale for using non-integral citations.

5.1.3.2. Why non-integral citations?

Interview 2 also looked at the reasoning behind the students' perceptions of the non-integral citations. The questions in the interview were based on the ABP student script, and focussed on the student rationale of introducing non-integral citations into their texts.

5.1.3.2. a) Keeping the focus on content, not source evaluation

Most students indicated that they were interested in tapping external sources for information or knowledge. For example, Angela and Ken showed an obvious preference for the non-integral citations because of "the ideas" and "knowledge" they obtained from their sources, with Angela indicating that "the idea is important", and Ken underscoring his real interest in using sources which was "more focus[ed] on content and knowledge".

Similarly, by expressing an inclination to use non-integral citations, Jack suggested his lack of interest in highlighting the author of the content; he was primarily interested in the knowledge, not the author(s):

> I prefer the external citation, with the author's name in brackets, at the end of the sentence. I think the integral citation highlights the author, not the content. (Jack, Interview 2)

It is important to note that all the students interviewed seemed to be informed about the authorial potential offered by both the integral and non-integral citations. Therefore, their choices were intentional, not left to chance. They clearly indicated the rationale for using one type of citation or another, and their definitions of the citation types were fairly accurate. A reasonable conclusion would be that the students 'knew what they were doing' when choosing citation types, and the intentionality in their choice was clear.

5.1.3.2. b) Creating fluency and naturalness in writing

Heather and Paige preferred a natural flow of ideas, uninterrupted by mentioning the author(s) names:

> The first one [in para 1, non-integral]. It is also easy. It is more natural in writing. (Heather, Interview 2)
>
> For me, I like at the end because I keep talking, then I mention. (Paige, Interview 2)

There seemed to be an inference that attempting to use a reporting verb, which would implicitly evaluate the content, was viewed as an unnecessary distraction. Heather and Paige seemed to only want to borrow ideas from sources in order to back up the arguments in their paragraphs without evaluation.

5.1.3.2. c) Mitigating lexical and grammatical difficulties

Non-integral citations were also viewed as an ideal alternative when the language skills did not allow the students to use integral citations with confidence. The former type, non-integral citations, seemed to become *'the other option'* or *'plan B'* which did not expose their grammatical difficulties. For Kim and Nita, non-integral citations acted as a practical, mitigating strategy for text construction:

> When I can't find a word [reporting verb], I would put the author at the end. (Kim, Interview 2)
>
> Reporting verbs [are] very hard to choose (laughs). The main reason is my grammar. (Nita, Interview 2)

As seen from the excerpts above, non-integral citations were a good choice for Kim when she was unsure about the accuracy of the reporting verb; Nita, though, seemed to have problems fitting the citations in her sentence due to grammar difficulties. Both of them found the use of the non-integral citations as the option that would keep textual errors under control.

In summary, students' perceptions of non-integral citations revealed a quest for content, not for an expression of stance and source evaluation. The main blueprint in students' relation to authors could be summarised in a transactional way: *'You give me ideas, and, in return, I will put your name and the year of publication in brackets'*. This propensity for using non-integral citations was also prompted by a lack of confidence in using reporting verbs, which were treated as problematic in their way to fitting the arguments in their texts. The choice of using non-integral citations was made consciously, as a 'lesser evil' alternative. Thus, the expression of voice was not considered as a main objective in their writing; the fact that they were aware of its importance, though, will be shown in the following set of findings.

5.1.3.3. Expressing voice more effectively

In the same interview, I also asked the students about the potential of the citations in expressing voice more effectively. Introducing the concept of voice in our discussions was a bold choice because I thought they were not familiar with this concept. It was surprising to find that they knew what 'voice' was about. Asked about how it could be expressed in relation to the types of citations, most students indicated that integral citations were the main conveyors of voice.

> I would choose 'X suggested'. That kind of way. (June, Interview 2)
>
> The first one [integral]. "It is reported". (Ken Interview 2)
>
> I should use some reporting verbs. Different verbs have different meaning. (Adrian, Interview 2)

As seen in the excerpts above, June and Ken answered with a brief example provided in a sentence, "X suggested", "it is reported", while Adrian mentioned that the reporting verbs introduce various "meanings" into the text.

Paige, however, made a point by stating that she was not aware of the effectiveness of the reporting verbs in expressing voice before enrolling on the ABP. She first heard of the concept of voice after she started studying on the ABP:

> Before studying this course, I thought it does not matter. But now, I learnt from Alexa and Seth [her ABP teachers] that every reporting verb can express your voice. This can tell the reader how strong you agree and disagree. (Paige, Interview 2)

In explaining what she knew about voice, Paige referred to Alexa and Seth, her ABP teachers, who participated in my teacher interviews (Chapter 8). Paige's references showed that the ABP teachers introduced the concept of voice in the citation class instruction, which assisted students in making informed choices when introducing external content in their scripts.

It is also noteworthy that students such as Ryan and Sabrina found non-integral citations useful in expressing voice; Ryan seemed to appreciate these citations more:

> The external one [i.e. non-integral], at the end of the sentence. I think this problem is a very tricky one because you need to keep a balance in your [text]. You cannot use too much external voice [non-integral citations] or too much your own voice [integral citations]. (Ryan, Interview 2)

Ryan seemed to associate "own voice" with the integral citations; however, he cautiously suggested that a text should contain an equal ratio of integral and non-integral citations because that was a "tricky" issue. Therefore, he decided to have a fair amount of both types of citations.

Sabrina, drawing on her genre writing experience in L2, which was limited to research proposals, suggested that voice was better expressed by non-integral citations in literature reviews:

> Because this is my assignment and so I use my understanding about this research, even in the literature I show my voice. I think the author and the year at the end of the sentence [non-integral] shows more voice. (Sabrina, Interview 2)

Sabrina seemed to associate non-integral citations with voice implying that voice was delivered through the particular ideas she borrowed from sources and a display of disciplinary knowledge. Presenting proof of acquiring subject-related knowledge gave her a sense of expressing voice.

Summary of the students' perceptions relating to the use of non-integral citations

This subsection of findings highlights the fact that students were aware of how they express voice and had developed their own views about voice in relation to the potential of the two types of citations. The students seemed to make conscious and informed citation choices, albeit some choices were not directly related to the concept of voice. Vocabulary or grammatical difficulties were part of their citation choice processes, as text readability and accuracy were priorities in employing writing strategies, and not voice.

5.1.3.4. The use of integral and non-integral citations in ABP and PG corpora

This subsection presents developmental changes in the use of integral and non-integral citations in students' transition from ABP to the PG programmes. Two sets of scripts were analysed: the ABP end-of-programme extended writing paper, and one PG assignment the students had submitted while studying their PG disciplines of choice.

On a general level, the mean values per data set show an increasing trend in the use of both types of citations per total number of words (Figure 22 below). The difference between the integral and non-integral citations are only marginal in the ABP, probably due to influences exerted by the ABP teachers who advocate a balanced use of these textual features. Free from the teachers' close guidance, in the PG programmes, students increased the number of non-integral references they introduced into their texts, implicitly showing an increased interest in borrowing knowledge rather than in *borrowing and evaluating knowledge* through the use of reporting verbs.

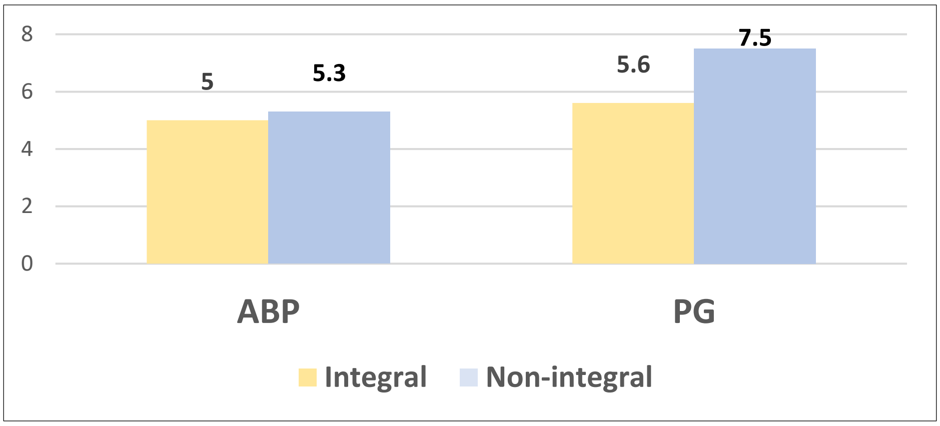


Figure 22: Changes in the number of integral and non-integral citations from ABP to PG, per 1,000 words

A detailed analysis of the two data sets per individual student script shows a wide range of values in the frequency of the integral and non-integral citations per 1,000 words (Figure 23 below). The data in the bar chart was organized in ascending order of combined values corresponding to the usage of integral citations in both programmes. The lowest frequencies of integral citations in the ABP programme were identified in Ashley and Nora's scripts at a rate of 0.9 integral citations per 1,000 words, while the highest were found in Sienna's script at 9.4 integral citations per 1,000 words. The corresponding values in the PG scripts were a low of 0.5 citations per 1,000 words in Nita's script and a high of 11.5 citations per 1,000 words in June's text.

Figure 24 below shows changes in the number of integral citations transiting from ABP to PG programmes. It can be seen that the most striking change was identified in Nita's PG script, with a decrease in the frequency of the integral citations of 6.4 per 1,000. In her ABP script she used 17 integral citations, which calculated to the total number of words in the ABP script, 2441, resulted in a value of 6.9 citations per 1,000 words in her script. Applying the same calculation to the number of citations (2) in her PG script totalling 3342 words, yielded a value of 0.5 citations per 1,000 words per script. This means that Nita shifted the number of integral citations in her script from almost seven per 1,000 words to 0.5 per 1,000 words. The detailed explanation of Nita's citation data also shows the basis of my calculation for all the students represented in the graph.

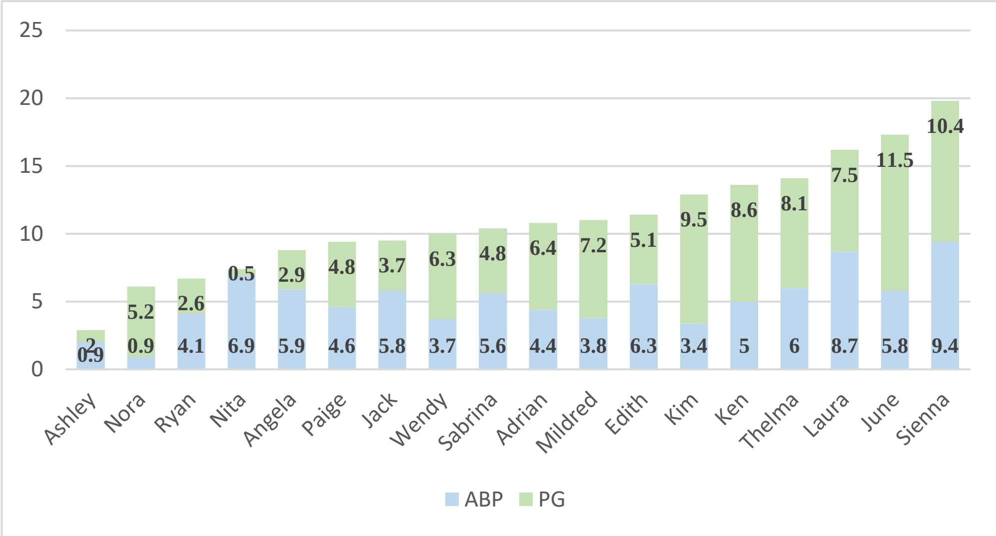


Figure 23: Integral citations in the ABP and PG scripts (per 1,000 words)

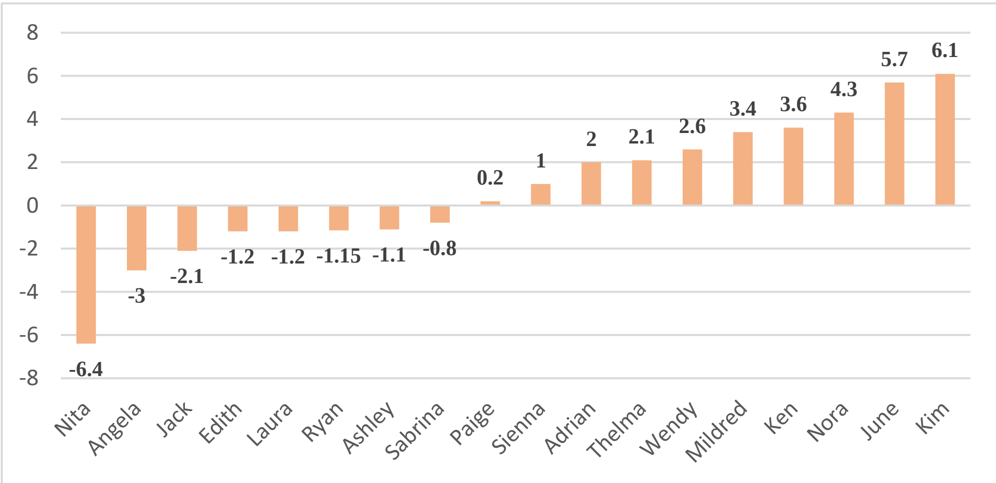


Figure 24: Changes in the occurrence of integral citations in scripts in the transition from ABP to PG programmes (per 1,000 words)

5.1.3.4. a) Integral citations express more voice

The bar chart above (Figure24) shows an increase in the use of integral citations per 1,000 words in 10 scripts. First, despite Ken, June and Adrian's consistency in the commitment to relying on non-integral citations, all increased their integral citation use. In the ABP, Ken was primarily interested in the "content and knowledge" provided by the non-integral citations. However, in the same interview he clearly indicated that he knew about the higher potential in expressing voice provided by integral citations. In the PG script, he slightly increased the proportion of integral citations by three citations per 1,000 words.

June, also aware that the citations of the type *"X suggested …",* meaning integral, convey an authorial presence, increased her integral citations by 5.7 per 1,000 words. Adrian, the student who in Interview 2 was inclined to use this citation only in the case of reputable authors, increased the proportion of this type of citation by 2 per 1,000 words. Probably the reported awareness that the integral citations express voice and "different verbs have different meaning" accounted for this change in his PG script.

However, Laura, the student who had stated that she perceived the use of the reporting verbs as "necessary" for her showing an "understanding of [her] idea" about the external content, marginally kept this commitment with a slight 1.2 per 1,000 decrease in the proportion of integral citations (Figure 24 above). Despite this marginal decrease, her script indicated consistency in the use of this type of citation.

Second, Angela and Sabrina, whose use of author prominent citations was conditional on the perceived academic authority of the author(s), created fewer integral citations in the PG script, with values decreasing by 3, and 0.8 per 1,000 words, respectively. (Figure 24 above). This data may indicate that the sources they used did not rise to their standards, or the students did not have any knowledge about the authors' academic credentials, or the external knowledge they used to back up their arguments was more important than the need to evaluate the source.

5.1.3.4. b) Non-integral citations still prevail in the transition from ABP and PG programmes

The increase in the integral citations presented in the subsection above, did not outweigh the frequency of the non-integral citations per data set (Figure 22 above) because both types of citations increased in frequency. The analysis of the data relating to citation use highlighted that the students who believed that ideas were important, not an evaluation of the content, showed consistency in the use of the non-integral citations in the scripts. For example, Angela, who reported a preference for non-integral citations in Interview 2, increased the frequency of non-integral citation usage per 1,000 words from 4.4 per 1,000 words in the ABP script to 10.3 per 1,000 words in the PG one. (Figure 25 below). Similarly, Nita and Kim, the students who in Interview 2 reported problems relating to the choice of reporting verbs and grammar, seemed to find non-integral citations the answer to their language weaknesses. Thus, Kim increased the frequency of these citations from 4.6 to 5.8 per 1,000 words while Nita increased them more conspicuously from 4.9 to 17.7 per 1,000 words.

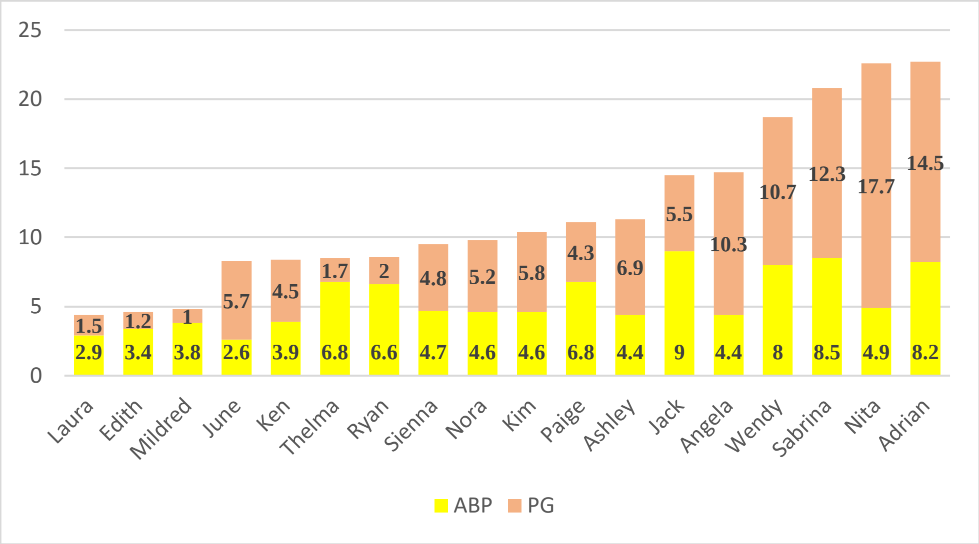


Figure 25: Non-integral citations in student script in the transition from the ABP to PG programmes (per 1,000 words)

It is noteworthy that Jack, the Geography student who stated that he preferred the citations "with the author's name in brackets, at the end of the sentence" because it provided content, decreased the frequency of the non-integral citations from 9 to 5.5 per 1,000 words in the programme transition. Another notable change was in Adrian's script; he increased the use of the non-integral citations by 6.3 citations per 1,000 words (Figure 26 below), despite an intense exposure to humanities texts in the PG programme, an area of knowledge where integral citations seem to prevail.

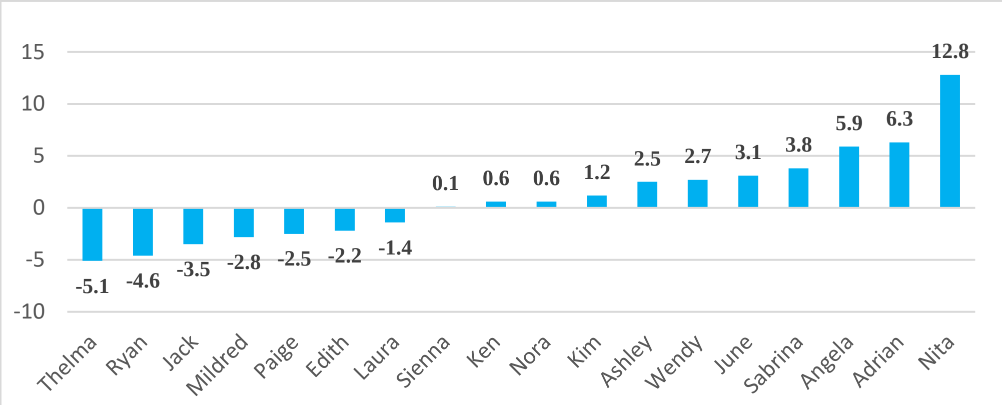


Figure 26: Changes in the occurrence of non-integral citations in scripts in the transition from the ABP to PG programmes, per 1,000 words

Figure 26 above shows a clear 'picture' of the differences in the occurrence of the non-integral citations in the shift from the ABP to PG programmes. The most notable decreases in their frequency range between 5.1 in Thelma's script and 1.4 in Laura's. The values are considerably overweighed by the increases identified in Angela's script at 5.9 and in Nita's script at 12.8 non-integral citations per 1,000 words (Figure 26 above).

Summary of the use of integral and non-integral citations in ABP and PG scripts

In summary, the main criteria for citation type choice were:

a) for integral citations:

- opportunity to show one's understanding of the source content
- perceived fame of the author

b) for non-integral citations:

- avoidance of reporting verbs due to a limited understanding of meaning
- difficulties in integrating citations at the sentence level
- interest in content rather than in source evaluation.

The most salient finding is that students made decisions in the citation type choice informed by personal beliefs. Although most students perceived the integral citations as main conveyors of voice, some believed that the knowledge encapsulated in non-integral citations shows an authorial presence, too. Despite a perceived effectiveness of the integral citations, lexico-grammatical difficulties in expressing voice prompted some students to avoid them to mitigate accuracy and grammar errors.

5.1.4. Citation patterns in ABP and PG scripts

This subsection analyses the position of the citations in a paragraph in order to identify the main patterns of external content incorporation. The analysis started from the traditional structure of a paragraph, which is modelled by a vast array of study guides. A frequent choice made by the language teachers working on the ABP or other language programmes is Bailey (2003). He sets out the structure of the paragraph as follows:

- topic sentence
- reason
- example
- details
- further details
- reason

A number of questions are raised in this subsection in terms of writer – author contribution to knowledge, such as:

- Who takes the responsibility for the direction given to a paragraph?
- To what extent can the writer express their own argument when their paragraphs are heavily or exclusively based on authors' content?
- Can a paragraph have an exclusively informative purpose without an authorial direction provided by the writer's explicit contribution?
- Whose voice is expected to prevail in a paragraph where external content is synthesised? The writer's or the authors'?

Based on my ABP and PG script analysis, I identified three citation patterns:

- Pattern 1, the use of external sources in topic sentences;

- Pattern 2, citations located at the end of a paragraph;
- Pattern 3, a combination of Patterns 1 and 2 above, in which a paragraph may be perceived by the reader as overwhelmed by citations, which begin and end it.

Figures 27 and 28 below show the distribution of the three citation patterns in ABP and PG scripts. The two stacked graphs encapsulate the usage of citation Patterns 1, 2 and 3 per data set, calculated at paragraph level. The data is expressed in percentages resulting from calculating the number of pattern occurrences to the total number of paragraphs in the individual script. As in some scripts more than one pattern was identified in a paragraph, some combined values in the stacked bars are over 100%. For example, in Jack's ABP script (Figure 27 below) Pattern 1 was identified in 52.9% of the paragraphs, Pattern 2 occurred in 41.17 % of the paragraphs, and Pattern 3 was found in 35.29% of the total number of paragraphs.

Figure 27 (below) shows that all the three patterns subject to analysis were identified in 14 out of the 18 ABP scripts. This means that in 14 scripts the students created paragraphs which contained citations in the topic sentences (Pattern 1), ended with a citation (Pattern 2) and by conflating Patterns 1 and 2, they also displayed Pattern 3. Figure 27 also shows that Jack, Sienna, Edith and Paige's scripts contained a high number of the three Patterns; however, it is also evident that Pattern 1, the use of citations in topic sentences, prevailed in occurrences in most of the ABP scripts. Pattern 1 is also the only pattern evident in Mildred and Ryan's texts.

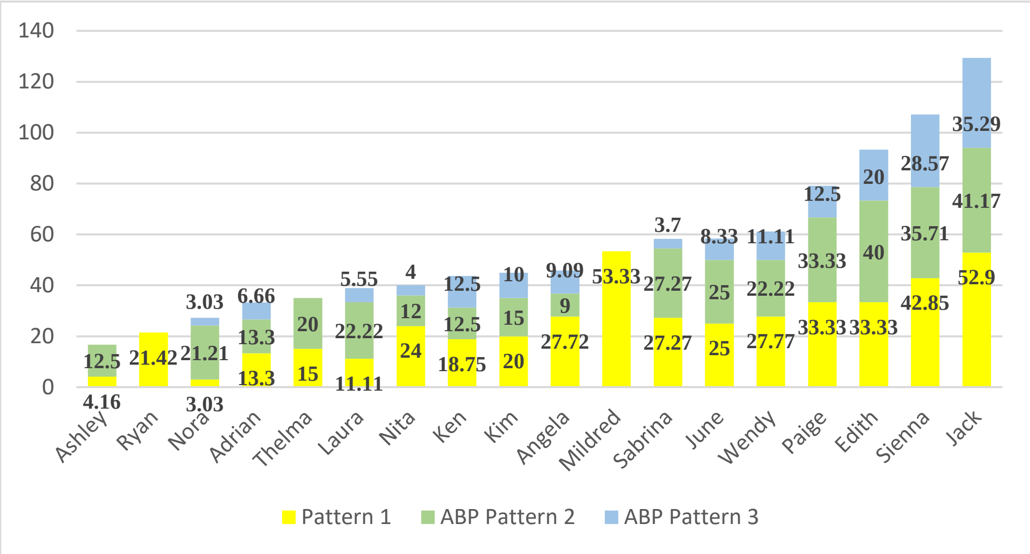


Figure 27: Citation patterns in the ABP scripts (% of the number of paragraphs)

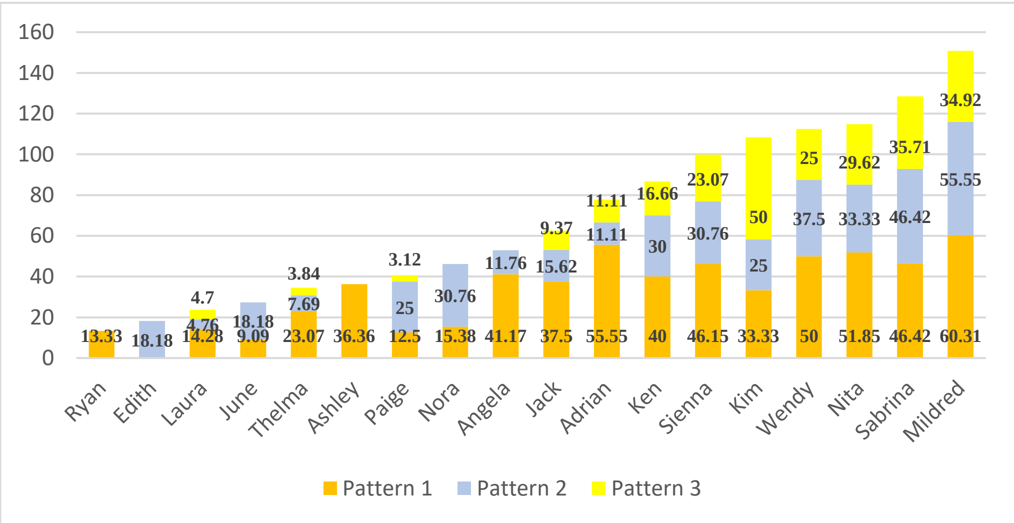


Figure 28: Citation patterns in the PG scripts (% of the number of paragraphs)

In the PG scripts the three patterns became more polarized as the proportions of occurrences increased notably in a number of scripts. As can be seen in Figure 28 above, Mildred, Sabrina, Nita, Wendy, Kim, Sienna, Ken, Adrian and Jack's scripts contained high percentages of paragraphs displaying the three patterns. For example, in Mildred's PG paper, almost two-thirds of the paragraphs contained Pattern 1 (citations in topic sentences), more than half contained Pattern 2 (citations at the end of the paragraph), and more than a third displayed Pattern 3 (a combination of Pattern 1 and 2 in the same paragraph). It is important to note that only three scripts showed only one citation pattern in paragraphs: Ryan continued to rely only on Pattern 1 when inserting citations in his paragraphs, in a similar way as in the ABP scripts; Edith introduced her citations only at the end of the paragraphs (Pattern 2) in the PG script, which showed a departure from high proportions of the three patterns in her ABP script (Figure 27 above); and, finally, one third of Ashley's citations in paragraphs resembled only Pattern 2 (citations at the end of a paragraph) in the PG script (Figure 28 above).

In the subsections below, I will present brief reports of the findings relating to Patterns 1, 2 and 3 in the transition from the ABP to PG programmes.

5.1.4.1 Pattern 1: Use of citations in topic sentences

Pattern 1 emerged from the qualitative analysis of the scripts. It is defined as the insertion of one or more citations in the topic sentence, which inherently allows the cited author(s) to take the lead in a paragraph, without proper guidance from the writer. Thus, the topic sentence, which gives direction to a paragraph, does not reflect the identity of the writer or their intentions in that paragraph. A coded version of this pattern seems to be *"X stated that …"*, instead of *"This is what I am going to do in this paragraph"*.

The voice issue derived from this pattern is a transfer of responsibility from the writer to the author(s) who generated the external content. This pattern is not inherently invalid as it can be found in numerous research articles (RA) or research studies that students are encouraged to access from the very first week on the ABP. However, Pattern 1 may create a possible clash between the reader's expectations, i.e. the 'promise' the writer addresses to the reader in terms of paragraph content, and the precipitous insertion of external content, without evidence of an authorial responsibility provided by the writer.

An issue relating to a lack of an authorial presence may surface especially when the topic sentence contains an integral citation, which highlights and evaluates the contribution of an external author. The samples below illustrating this pattern are taken from both the ABP and PG scripts, as indicated in each box where sentences have been numbered:

Sample 1, Mildred (ABP, para 7)

(1) Fortunati (2010) mentions many expert publishers try to move newspaper[s] online and charge the audience, to solve the newspaper crisis. (2) Moreover, publishers also want to attract more readers to pay attention to the online newspapers, so the fee will be low in the beginning. (3) Later, when the audiences make this ways as their habits, the online fee will be increase. (4) However, the author also claims that there are several limitations of this approach, for example, it is really difficult to predict or control the thinking of users, and nobody can assure that the same information will not be copied or shared free online. (Mildred, ABP, para 7)

Sample 2, Ken (PG, para 13)

(1) Perez-Quiros and Tinmermann (2000) found the relation between firm size and the stock return appeared in different level under different economic conditions, through their findings, stock return on small firms are most significantly fluctuated by recessions. (2) Zeng et al (2008) replicated and extended Perez-Quiros and Tinmermann (2002)'s studies finding that although the expected stock return on small firms are affected significantly during the recession, the expected additional returns of the small firms are not affected. (Ken, PG, para 13)

In samples 1 and 2 above, the writers introduced external content into their texts through integral citations. "Fortunati (2010)" in Sample 1 and "Perez-Quiros and Tinmermann (2000)" in Sample 2 are given prominence in the topic sentence. Contrary to the reader's expectation of a more insightful analysis regarding what the cited authors did or achieved in their studies, Mildred (Sample 1) and Ken (Sample 2) turn to other knowledge-related concerns introducing more external content into the paragraph without evaluation and evidence of argument construction.

The sample paragraphs above show insertions of external information in topic sentences, which substitute the writer's directions about the purpose of the paragraphs. In Sample 1, it was "Fortunati (2010)", not Mildred, who built the topic sentence by providing the background information for the argument developed in the paragraph. The topic sentence is followed by two sentences that add more information about newspapers, which seem to belong to the same source, but no indication of their origin is provided. Evidence that the student tapped into the same source in all the sentences surfaces in sentence 4, where she indicated that the same author's work was used. In conclusion, the paragraph contains only information tapped from one source, "Fortunati (2010)", which questions Mildred's authorial presence in creating the paragraph.

Sample 2 contains a topic sentence introducing a finding from "Perez-Quiros and Tinmermann (2000)". Neither of these sets of information from the source was explained or evaluated before a second instalment of external content was added to the paragraph. Ken then introduces another source in paragraph 2, "Zeng et al (2008)", which is presented as a replica study to "Perez-Quiros and Tinmermann (2000)". Although there is a sense of critical thinking in his argument by signalling how the replica study advanced the existing knowledge, he shows a limited authorial presence by using Pattern 1. Failing to communicate to the reader the intentions he had for the paragraph allowed the authors' voices to prevail in his message.

The pattern illustrated in the samples above is a frequent occurrence in student scripts in both ABP and PG programmes. The bar chart below (Figure 29) shows average data set changes in the occurrence of this paragraph pattern from ABP to PG per script, presented in percentages of the total number of paragraphs. The mean values per data set show a substantial increase in topic sentences containing the voice of the author, i.e. as indicated by the citation, not of the writer. As Figure 29 shows, there was an increase in the number of paragraphs containing Pattern 1 in the transition from the ABP and PG data sets, from an average of 25.23% citations resembling Pattern 1 per ABP data set to 34.34 % in the PG scripts. This translates into a general increase in the proportion of paragraphs containing citations in topic sentences.

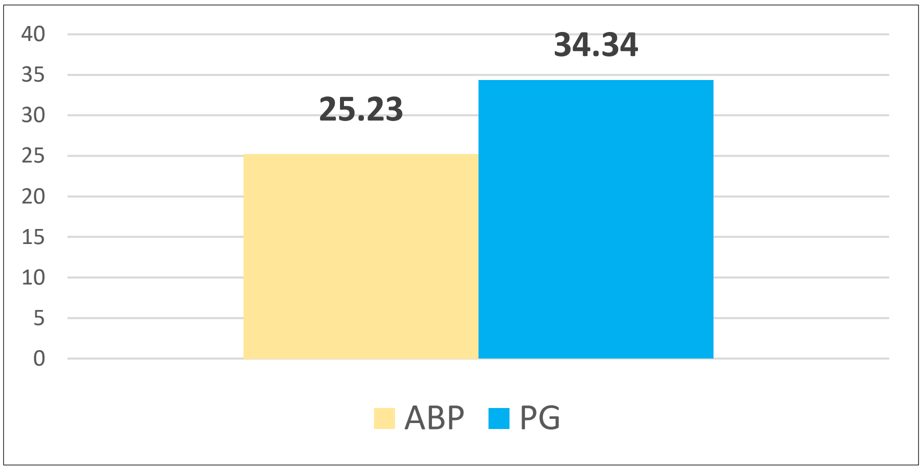


Figure 29: The occurrence of Pattern 1 (the use of citations in topic sentences) from ABP to PG calculated per number of paragraphs (%, N=18)

As shown in Figure 30 below which illustrates the changes in the use of Pattern 1 in the transition from the ABP and PG programmes, 13 students increased the use of Pattern 1 in PG scripts. A notable increase in the occurrence of this citation pattern is signalled in Ashley's (32.2%), June's (47.72%) and Adrian's (42.25%) scripts. However, Figure 30 also shows that some students reduced the number of occurrences of this pattern: Edith by one-third, Paige by about 20% and Nita by more than 13%, but, overall, Pattern 1 grew notably in occurrence in the PG scripts.

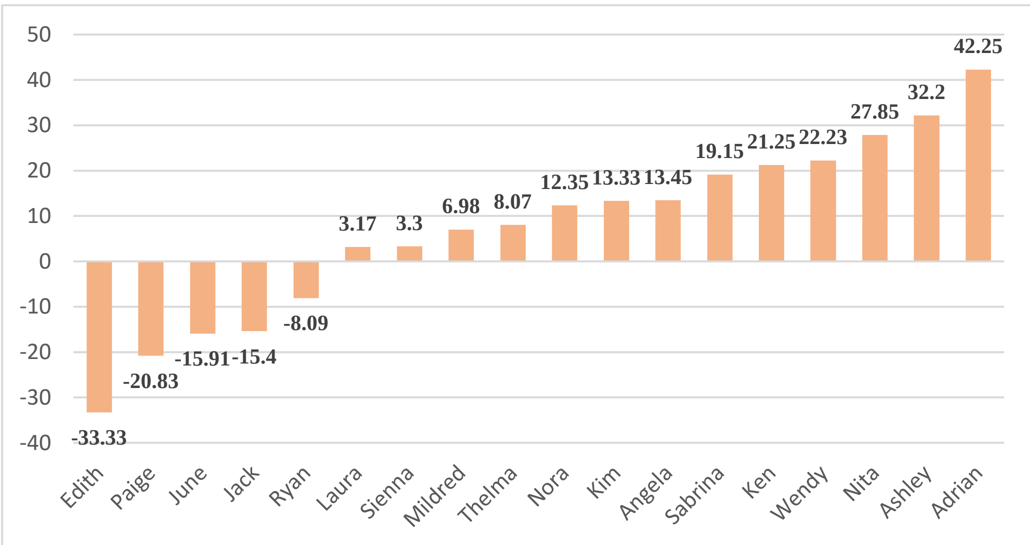


Figure 30: Changes in the occurrence of Pattern 1 (the use of sources in topic sentences), from ABP to PG programmes (% of the total number of paragraphs)

In conclusion, two-thirds of the students chose to increase the proportion of this citation pattern in their scripts in the transition from the ABP to the PG programmes. Given that Pattern 1 is associated with topic sentences, its presence in a text may signpost a writer's evading an expression of voice. Although introducing citations into topic sentences seems to be standard practice in published academic writing, over-using this textual feature may affect the reader's perception of the writer's contribution at a paragraph level. By substituting a clear authorial direction in a topic sentence with an external voice, a writer may miss opportunities of expressing their own voice and taking responsibility for the arguments developed in the paragraph.

5.1.4.2 Pattern 2: Citations at the end of a paragraph

Another citation pattern identified in the student script was the use of citations at the end of a paragraph, in both integral and non-integral forms. A citation with no or insufficient explanation, evaluation or contextualisation seemed to affect the writer-author relationship that was established in texts. The issue derived from the fact that there was not a follow-up indication of the place of the citation in the writer's own developing argument. Pattern 2 occurred in combination with other sources in a paragraph, but it was distinguished by a final position. The following samples show the configuration of a paragraph containing Pattern 2:

Sample 1

> (1) According to Cheyne, O'Brien and Belgrave (2008), the 1890s and the 1930s were two critical periods in the history of the development of New Zealand social policy. (2) The Liberal and Labour governments that governed the country in those two periods both faced a depression and other social problems. (3) But 'those problems created a strong demand for reforms to be undertaken by the government' (Kunowski, 1988). (Adrian, PG, para 1)

Sample 2

(1) Unemployment means that people are able and are willing to work, however they cannot find jobs. (2) Unemployment rate is the proportion of unemployed people in the labor force. (3) The labor force refers to the population of working age with both ability to work and requirements of employment (Janoski, Luke & Oliver, 2014). (Angela, PG, para 1)

Sample 1 was taken from Adrian's PG essay and it was the introductory paragraph of his script. It began with a topic sentence controlled by "Cheyne, O'Brien and Belgrave (2008)", continued with sentence 2 which added information difficult to attribute to the writer or the already acknowledged source, and ended with a citation in a Pattern 2 position, at the end of the paragraph. The issue derived from the final citation was the external content borrowed from "Kunowski (1988)", which was neither contextualised nor explained. The impression left by the writer was that the paragraph ended abruptly and lacked a proper interaction with the author(s) and the reader, hence, it seemed to be a paragraph devoid of an authorial presence.

Sample 2, the introductory paragraph taken from Angela's PG essay about unemployment policies, began with a definition of unemployment (sentence 1), continued with a definition of unemployment rate (2), and ended with a definition of labour force borrowed from "Janoski, Luke and Oliver (2014)". As Pattern 2 was used in the paragraph, and no other authors were mentioned, it is unclear whether the cited authors were also responsible for the definitions presented in sentences 1 and 2. This is an example of how Pattern 2 may signal a writer-author contribution delineation problem which may further affect the expression of authorial voice.

An analysis of this pattern is summarised in Figure 31 (below), which illustrates the changes in this textual feature from ABP to PG scripts, calculated in percentages of the total number of paragraphs in student scripts.

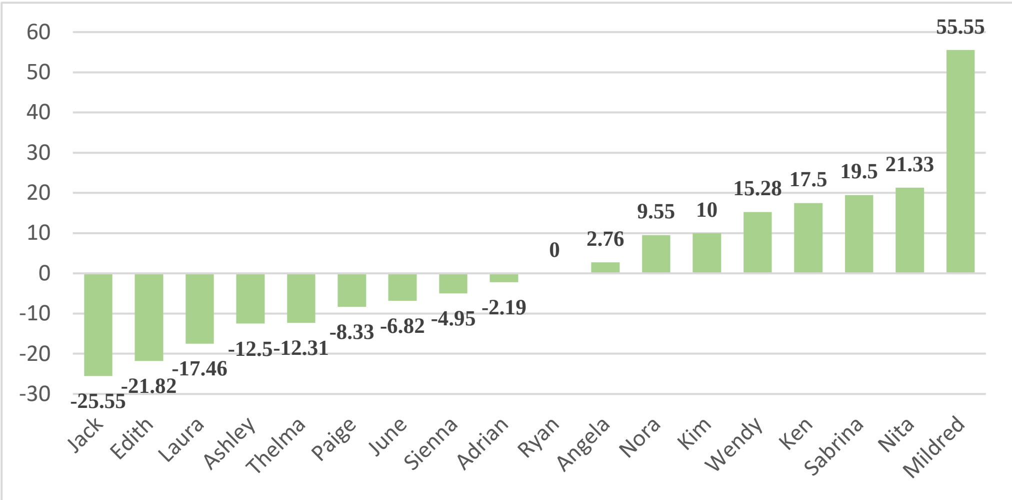


Figure 31: Changes in the use of Pattern 2 (citations at end of paragraphs) from ABP to PG programmes (% of the total number of paragraphs)

As shown in the bar chart above (Figure 31), half of the scripts show a decrease in the frequency of Pattern 2 after the transition to PG programmes. The range of decrease was between 25.25 percent in Jack's script to a marginal decrease in Adrian's script at 2.19 percent. However, considerable boosts in the occurrence of this pattern can be seen in Mildred's and Sabrina's scripts. What made these figures outstanding was that in Mildred's ABP text this citation pattern was not present, but became highly frequent in the PG script, appearing in more than half of the number of paragraphs (55.55%, Figure 28 above). Similarly, Nita's ABP text showed a low frequency in Pattern 2, at 12% of the paragraphs containing this pattern, but the usage of Pattern 2 tripled to 33.33% of the number of paragraphs featuring this pattern in her PG text. In line with Mildred and Nita, three more students, Sabrina, Ken and Wendy had a higher proportion of paragraphs containing citations in Pattern 2, with added proportions of 19.5%, 17.5% and 15.28%, respectively (Figure 31 above). This data raises the question of whether Pattern 2 may be a specific citation feature in the texts of their PG discipline, or a by-product of a general tendency to increase usage of citations in general.

Overall, the mean values per ABP and PG data sets show an increase in the proportion of paragraphs containing Pattern 2 (Figure 32 below). The findings pertaining to Pattern 2 signal a number of issues that may arise when a citation is placed at the end of a paragraph, either in an integral or non-integral form:

- it does not create conditions for a writer – author interaction in terms of evaluation and explanation of external content;
- it may affect the impression of the writer's voice left on the reader;
- it may blur the delineation between the writer-author knowledge contributions to the paragraph.

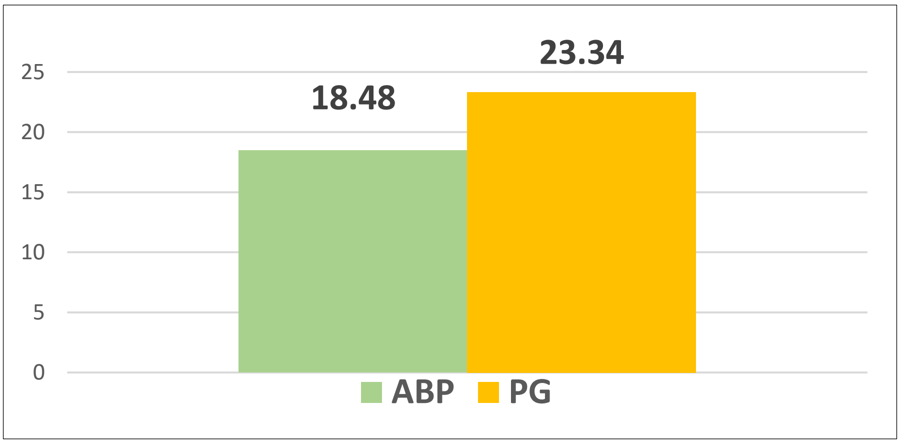


Figure 32: The occurrence of Pattern 2 (citations at the end of paragraphs) in ABP and PG scripts (% of total number of paragraphs, N=18)

Altogether, the issues raised above may affect the authorial presence of the writer in a script where Pattern 2 of citation prevails or has a frequent occurrence. The subsection below describes another pattern that is closely connected with both Patterns 1 and 2.

5.1.4.3 Pattern 3: Writer's authorial presence submerged by citations

Subsections 5.1.4.1 and 5.1.4.2 above looked at citations located in initial and final positions in paragraphs. Pattern 3 is a citation arrangement that conflates both Patterns 1 and 2. The two excerpts below illustrate the positioning of citations in this pattern in a paragraph:

Sample 1

> (1) Comparatively, ethics is a study of moral standards that can exhibit individual human moral standard or the moral standards of a society (Velasquez, 2011). (2) Trevino and Nelson (2011) support that the purpose of ethics is to identify a given moral standard is more or less correct. (3) Also, Trevino and Nelson (2011) states that business ethics is a specialized study that focus on moral right and wrong. (4) It concentrates on moral standards as apply to business policies, institutions, and behavior (Trevino et al., 2011). (Sienna, PG, para 3)

Sample 2

> (1) Furthermore, Calmon (2006) argues that many newspapers managers think the cost of online information is the most important reason which could affect the final decisions of audiences. (2) Doudaki and Spyridou (2013) state that the digital media could cover more international information than the printed newspapers, at the same time, the medium's trend will be more interconnected, open, and more impressionable to the international environment. (Mildred, PG, para 24)

Samples 1 and 2 above show a combination of Patterns 1 and 2. Sienna's paragraph in Sample 1 contains a citation in the initial position, which allows a source to have the first word in the paragraph and set the tune for the arguments that follow. Sienna first introduces knowledge from "Velasquez (2011)" who takes the lead in the paragraph with no other functional intervention by the writer. She ends the paragraph in the same way with content borrowed from "Trevino et al. (2011)" through another non-integral citation that, again, leaves knowledge un-evaluated and un-explained by the writer. Thus, another external author is allowed to have the final word in the paragraph. The writer's hands-off, non-interference strategy in dealing with the reader and interacting with authors is seen throughout the paragraph, as the citations in sentences 2 and 3 follow an identical structure. Overall, three external voices are 'heard' in the paragraph, none of them being the writer's voice.

The same citation pattern occurs in Mildred's text (Sample 2 above). Mildred chooses to build her paragraph using only two sentences, each introducing content from authors, with no evaluation of knowledge or of authors achievement, therefore, with no concern for an authorial intervention. This *'they say'* strategy is not paralleled by *'I say'*, which would create an impression of the writer's authorial presence.

Taken together, this citation pattern provided cover for the writers, Sienna and Mildred, to hide behind *'what authors say'*. An analysis of the paragraph from a writer's contribution viewpoint does not show an authorial presence and does not signal an interaction with authors, producing an impression of an *'author-all-the-way'* contribution to text.

Figure 33 below shows changes in the use of Pattern 2 from ABP to PG, expressed in percentage of total paragraphs. Despite a marginal decrease in almost half of the scripts, a conspicuous increase can be seen in the other half, with Kim topping the chart with an added 40% occurrences in the number of this citation pattern per the total number of paragraphs, followed by Mildred with and added 34.92%.

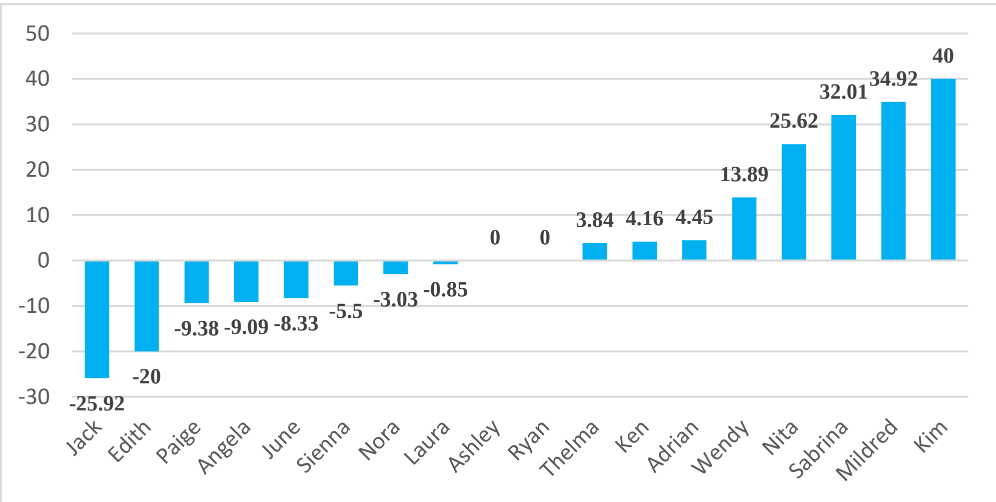


Figure 33: Changes in the occurrence of Pattern 3, (paragraphs 'sandwiched' between citations), from ABP to PG programmes (% of the total number of paragraphs)

An analysis of Pattern 3 per ABP and PG data sets (Figure 34 below) shows a notable increase in the mean levels in this citation positioning in the PG scripts, from 9.4% in the

ABP to 13.84% in the PG data set. As Pattern 3 represents a conflation of Patterns 1 and 2, it inherently, carries along the risks of 'hiding' the writer's voice in a script. It also highlights the writer's interest for content, not for an evaluation of sources, as illustrated in excerpts 1 and 2. Therefore, it may become an authorial presence inhibitor if its occurrence in a text is high.

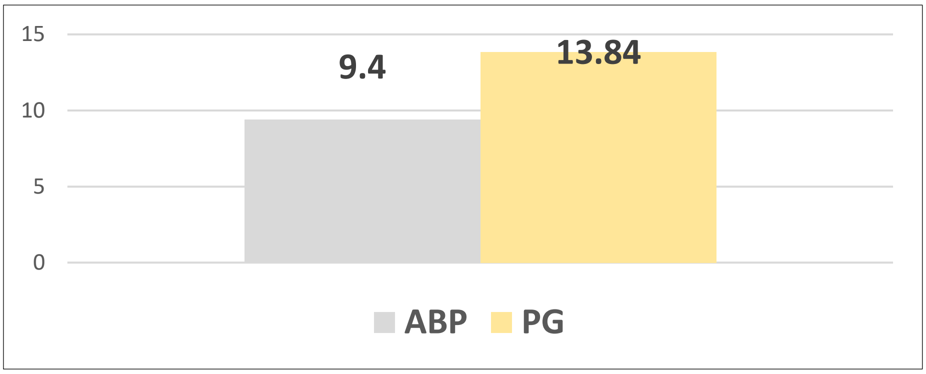


Figure 34: The occurrence of Pattern 3 (a paragraph beginning and ending with a citation) in ABP and PG scripts (calculated per total number of paragraphs, N=18)

Summary of the citation Patterns in ABP and PG data sets

Most of the students chose to increase the number of Pattern 1 - use of citations in topic sentences - in the transition from ABP to PG programmes. This reflected a general reliance on external content in shaping the topic sentence in a paragraph. In the paragraphs containing this pattern, the writer allowed the author(s) to have the first word in the arguments that they developed in the paragraph, which may negatively impact on the authorial presence impression left on the reader.

Half of the PG scripts showed a decrease in the use of Pattern 2 – use of citations at the end of paragraph - which indicated more student awareness of the need to create a clear delineation between writer's and author's contribution to a paragraph. Also, by decreasing the number of citations located at the very end of a sentence, some student writers signalled more concern for an external content evaluation. However, overall, the PG data set still showed an upward trend in the use of citation Pattern 2.

A consistent increase in the occurrence of Pattern 3 – use of citations in the topic sentence and at the end of paragraph - shows a frequent conflation of Pattern 1 and Pattern 2 in PG student script. From an authorial point of view, a topic sentence introduced though reporting what an author has done, coupled with the final sentence in the paragraph containing an unexplained or un-evaluated insertion of external content, may raise issues relating to the writer's responsibility for the content they insert into a text, as well as to the writer's authorial contribution at a paragraph level.

Overall, authorial presence decreased in PG scripts due to the use of the three citation patterns. The general upward trend in the three patterns may highlight student writers' primary interest in introducing external knowledge into scripts, which made paragraphs into depositories of un(der)-evaluated external information.

5.2. Authorial evaluation through reporting language in ABP and PG scripts

The previous sections looked at the authorial presence signalled through integral and non-integral citations. This section will continue the investigation of the expression of voice through the language of reporting.

5.2.1. Rationale for exploring the use of reporting language

Writing for university involves the use of an array of sources, an evaluation of external ideas, and an indication of external knowledge relevant to the writer's script. When building their citations, academic writers use critical thinking skills and align to the reporting practices used in the disciplinary published material. The vital importance of reporting verbs derives from a writer's inevitable interaction with the author(s) who bring along to the texts their own evaluations of other sources. Most of the practice materials frequently used in the ABP syllabus are from study guides or online available lists of reporting verbs, which are usually categorised in terms of the position on the strength continuum they deliver, as 'weak', 'neutral' or 'strong', respectively. This approach may lead the students into making an arbitrary choice of reporting language and possibly missing opportunities of expressing their own judgements about the knowledge they retrieve from authors, and consequently, of expressing an authorial voice.

A reporting verb classification by Thompson and Ye (1991), which focused on the process functions of the reporting verbs, was adapted by Hyland (2002d) who created an extensive taxonomy of ‘process verbs’ grouped into three main classes: research, cognition and discourse. In the current study, I use Hyland’s (2002d) extended category, which I will explain in detail in the following subsection.

Hyland’s (2002d) corpus consisted of 80 research articles, ten from each of eight disciplines. The software used to collect the data was set to search for citations based on a name or names followed by a year indicated in brackets. Extended reporting was not included in the search. By contrast, in my study, the two sets of ABP and PG assignments totalling 36 scripts were manually searched for integral citations which included extended referential citations introduced by pronouns and determiners. The latter inclusion may be coded as ‘X (….) *stated* that … This study also *highlighted* …’.

In the subsection below I will present the evaluative processes expressed by the student participants through the use of the reporting verbs, in ABP and PG programmes. The classification was based on Hyland’s (2002d) reporting verb taxonomy.

5.2.2. Reporting verbs in ABP and PG scripts

This section is based on the data collected at student cohort level. The reporting verbs were identified in each of the 36 papers submitted on the ABP and PG programmes. The purpose of my research was to understand:

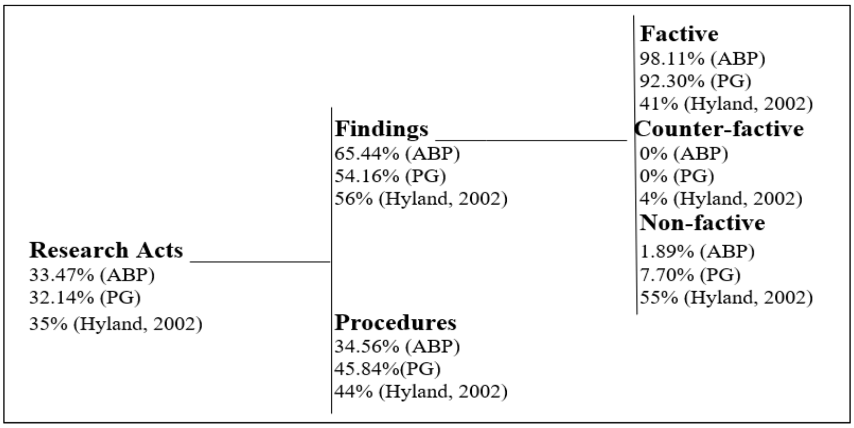
- how students signalled an authorial presence in a script using reporting language;
- to what extent their scripts projected their positioning through reporting language;

- whether student transition from ABP to PG displayed changes in their group disciplinary identity;
- how the students’ use of reporting language compares to the disciplinary patterns found in published literature on the topic.

5.2.2.1. Research Acts

This is a reporting category which makes reference to the author’s research findings and the procedures involved in their research projects. It represented 33.47% of the ABP data set (Table 7 below), and 32.14% of the PG one. Although these values do not indicate a marked change, a close look at the subcategories shows marked differences in the longitudinal distribution of these verbs.

Table 7: The comparative distribution of Research verbs in ABP, PG, and Hyland (2002d) corpora



The most recurrent reporting verbs in this category were “find” (22) and “show” (15) in the ABP scripts. In the PG scripts, “show” (18) took the lead, followed by “find” (16), as shown in Table 8 below, which contains reporting verbs that I found in my corpora at least in two occurrences:

Table 8: The most frequent forms of reporting language in ABP and PG scripts

Programme	Most frequent forms of reporting language		
	Research Acts	Cognition Acts	Discourse Acts
ABP	22 find 15 show 6 examine 4 investigate 4 demonstrate 4 illustrate 4 reveal 4 use 3 focus	6 believe 4 claim 3 contend 3 agree 2 base (on) 2 doubt 2 support	20 state 17 point out 15 according to 10 indicate 7 argue 6 suggest 6 explain 5 define 3 note
PG	18 show 16 find 3 apply 2 investigate 2 focus 2 examine 2 aim	6 claim 4 believe 2 contend 2 consider 2 assert 2 base (on) 2 support 2 think	25 state 25 according to 12 point out 6 suggest 6 indicate 4 propose 3 explain 2 report 2 divide 2 define

This main category is further divided by Hyland (2002d) into “factive”, “counter-factive”, “non-factive” and “procedure” verbs, which are presented below.

a) “Factive” verbs represent a subcategory that facilitates reporting of findings conveying the idea that the writer accepts author(s)’ results. The verbs in this category identified in ABP and PG scripts are: “find, show, demonstrate, illustrate”.

An example of a factive verb is the excerpt from Mildred’s script (PG, para 35) below:

> Tewksbury (2005) **showed** that digital media outlets will respond to website readers’ interests. (Mildred, PG, para. 35)

The *factive* verbs represented 98.11% of the “findings” category in the ABP scripts, and further increased their occurrence in the PG scripts to 92.3% (Tables 7 above). These are much higher levels than in Hyland’s (2002d) corpus, probably because other subcategories of this verb group are not represented in my study participants' scripts, as detailed below.

b) **"Counter-factive verbs"**, which challenge or question author's results and provide an evaluative potential were not present in either ABP or PG scripts (Table 7 above), but Hyland (2002d) identified the following verbs in his corpus: *"fail", "misunderstand", "ignore",* and *"overlook.* (p. 7). In Hyland's (2002d) corpus they represented 4% of the 'findings' category. As these verbs seem to be markers of stance, this finding may signal a key difference between students' scripts and research articles. It appears that the student writers did not employ stance markers.

c) **"Non-factive verbs"**, are forms of reporting language that give no or weak signals about writer's acceptance or rejection of author's findings (Hyland, 2002d), containing no evaluative references. The verbs found in my data sets were "obtain" and "identify".

In the excerpt below Kim uses the verb "identify" in her PG script (para 6):

On the other hand, Cseh, Davis and Khilji (2013) **identify** intellectual, social communication and psychological quality are key components of global mindset. (Kim, PG, para. 6)

The usage frequency of these verbs doubled in student script in the transition from the ABP to PG programmes. Although numerically this category was represented by few verbs, as seen in Table 7 above, the proportion of such verbs saw a three-fold increase from 1.89% to 7.70% after the programme transition. Despite this increase, a comparison with Hyland (2002d) shows a marked discrepancy as in his corpus this subcategory represented 55% of the 'findings' group (Table 7 above).

d) Verbs denoting "**procedures"** provide details about author's research (Hyland, 2002d). This category represents a large body of language in my corpus:

"investigate, examine, focus, apply, divide, aim, use, examine, test, attempt, explore, collect, write research, replicate, apply, analyse, study, limit, introduce, extend, design, conduct, aim, remove, cite, extract, deconstruct". These verbs simply report research acts with no hint of evaluation.

Below is an excerpt from Ken's PG script (para 13), in which he used two 'procedures' verbs, "replicate" and "extend":

> Zeng et al (2008) **replicated** and **extended** Perez-Quiros and Tinmermann (2002)'s studies finding that although the expected stock return on small firms are affected significantly during the recession, the expected additional returns of the small firms are not affected. (Ken, PG, para. 13)

The frequency of this verb group increased from 34.56% in the ABP scripts to 45.84% in the PG ones (Table 7 above), a proportion almost similar to Hyland's (2002d) findings, 44% (p. 10). This notable increase in the proportion of "procedure" verbs may be explained by a high number of research reports in the PG scripts.

5.2.2.2. Cognition Acts

This is a category of verbs that convey writer's mental processes in relation to the external sources they access by attributing to the author a specific positioning. Overall, this type of verbs had a higher frequency in the ABP, under ESOL teachers' supervision, at 15.28% of the three main groups, but decreased to 9.37% in the transition to postgraduate programmes (Table 9 below), a value of in close proximity to Hyland's (2002 d, p. 10). findings at 8%.

Table 9: The comparative distribution of Cognition verbs in ABP, PG and Hyland (2002d) corpora.

Cognition Acts	Sub-categories
Cognition Acts 15.28% (ABP) 9.37% (PG) 8% (Hyland, 2002)	**Positive** 24.32% (ABP) 38.09 (PG) 50% (Hyland, 2002) **Critical** 29.72% (ABP) 23.82% (PG) 5% (Hyland, 2002) **Tentative** 43.24% (ABP) 38.09 (PG) 20% (Hyland, 2002) **Neutral** 2.70% (ABP 0% (PG) 25% (Hyland, 2002)

The script analysis showed that the frequency of the Cognition verbs in the ABP was much lower than in the other two categories, with "believe" (6), "claim" (4) and "contend" (3). Low frequencies were also found in the PG scripts, with "claim" (6), "contend" (2) and "assert" (2) (Table 9 above).

Hyland (2002d) further groups the Cognition Acts into "positive", "tentative", "critical" and "neutral":

a) According to Hyland (2002d), when a writer uses **"positive"** verbs, verbs, s/he perceives author's attitude as favourable or constructive in relation to another author or a particular idea. The verbs identified in my corpus are "support, agree, associate, base on, advocate, accept, promote". In the sample below, Sienna uses the verb "accept":

> In addition, Velasquez (2011) **accepts** that human individuals as a base for corporate organization have moral duties and moral responsibility for his and her action. (Sienna, PG script, para. 5)

The proportion of "positive" verbs increased markedly from 24.32% in the ABP scripts to 38.09% in the disciplinary programmes. A comparative analysis with Hyland (2002d) data shows that both proportions were much lower than in his findings at 50% of the Cognition category (Table 9 above).

b) **"Critical verbs"** are associated with stance as they enable the writer to provide an analysis of the author's attitude expressed in their scripts (Hyland, 2002d). In my data set the verbs associated with this category are "contend, be consistent with, be in line with, assert".

Below is a sample from Mildred's PG script, para 43, where she used the verb "assert":

> Garcia and Stark (1991) **asserted** that visual attracted more readers' attention than did advertising, headlines, and captions or briefs. (Mildred, PG script, para. 43)

Higher proportions of these verbs, 29.72% in ABP and 23.82% of the Cognitive reporting in PG scripts compared to Hyland's data representing only 5%, may account for an overassertiveness in assessing authors' positions expressed in their scripts (Table 9 above).

c) In the Cognition category, "**tentative"** verbs are used by writers to express a more cautious or speculative take on the author's script (Hyland, 2002d). The qualitative analysis of my corpus highlighted the following verbs: "believe, claim, worry, think, doubt, consider".

In the PG script, para 2, Ryan used the verb "believe":

> Sligo (1997) **believes** that communication audit should be considered as an effective approach to obtain an overall evaluation of how the information flow goes well in process of organizational operation. (Ryan, PG, para. 2)

This family of reporting verbs represented 43.24% of the Cognition class in the bridging course writing, but decreased to 38.09% in the disciplines' scripts (Table 9 above).

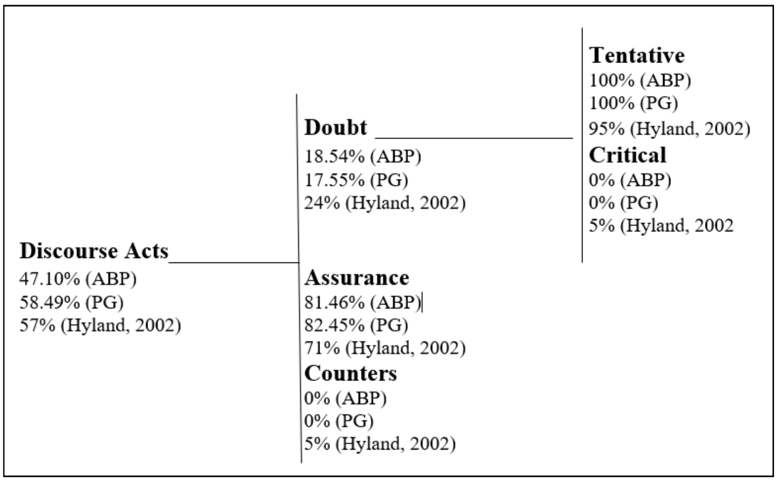
Hyland's (2002d) corpus showed a more conservative proportion of these verbs at 20% (Table 9 above).

d) Through the use of **neutral verbs**, writers ascribe thinking processes to the authors, but the author's acts are described as bland, impartial or inoffensive (Hyland, 2002d). My qualitative analysis of the scripts did not identify any verbs in this category. However, in his study, Hyland (2002d) found verbs in this category, such as: *"picture, conceive, anticipate, reflect"* (p. 8).

5.2.2.3. Discourse Acts

This variety of language is used by writers to provide a more candid and straightforward reporting of the author's acts in their script. This category was the largest in the ABP scripts at 47.10%, increasing in the PG papers to 58.49% as well as in Hyland's (2002d) corpus at 57% (Table 10 below).

Table 10: The comparative distribution of Discourse verbs in ABP, PG and Hyland (2002d) corpora



Two verbs and a propositional phrase maintained the highest frequency in both sets of scripts, according to Table 8 above: "state" (20 ABP: 25 PG), "point out" (17 ABP: 12 PG)) and "according to" (15 ABP: 25 PG).

The main categories of Discourse verbs created by Hyland (2002d) are "doubt", further divided into "tentative" and "critical", "assurance" and "counters" (p. 9), presented below:

a) **Doubt-tentative** verbs enable the writer to put forward the author's case for the reader in a personal interpretation. Such verbs identified in my corpora are: "suggest, indicate, recommend, propose, intend".

In the excerpt below, Paige uses the verb "suggest" (PG script, para 15):

> Their findings **suggest** that fair value disclosure is incrementally informative in explaining the market value of firm equity. (Paige, PG, para. 15)

"Tentative" verbs represented 100% of the Doubt group in both ABP and PG corpora, compared to 95% in Hyland (2002d) data (Table 10 above).

b) According to Hyland (2002d) **doubt-critical** verbs, which are stance verbs, are used by writers to express an open, unreserved criticism at author's work. My qualitative analysis of the ABP and PG scripts rendered no such verbs, but in his corpora, Hyland found a number of verbs in this category, such as *"evade", "exaggerate", "not account", "not make point"* (p. 9).

c) **Assurance** verbs represent the writer's basic tool in reporting an author's work, and it is used in a more decisive, unequivocal and positive way (Hyland, 2002d, p. 9). My data set contained a variety of assurance verbs, such as: "according to, state, explain, report, say, emphasise, describe, define, conclude, claim, argue, report, note, point out, draw a conclusion, present, mention, discuss, debut, comment, describe, provide".

Below is an excerpt from Sabrina's PG paper (para 13) in which she used the verb "explain":

> Zhang (2013) **explained** that male supervisors may have an advantage in negotiation with their boss over remuneration and resource for their subordinates in contract to female supervisors, which leads to the phenomenon that the employees work for men supervisors earn more pay than those work for women supervisors. (Sabrina, PG, para. 13)

This category showed a relatively similar occurrence in the ABP and PG scripts, 81.46% and 82.45%, whereas Hyland (2002d) found a lower proportion in his corpora, at 71% (Table 10 above).

d) When using the counters verbs, the writer highlights the author's scepticism or reluctance in accepting the arguments proposed by their own sources. This Hyland (2002d) category is strongly influenced by Thompson and Ye (1991), who visualise reporting as a three-stakeholder act, the writer - authors as writer's informants - author's informants, as presented in the rationale of this section. This highly critical category of reporting verbs was not present in either the ABP or PG scripts. Hyland (2002d), however, found the following verbs in his corpus: *"deny, critique, challenge, attack, question, warn, refute, rule out"* (p. 9).

Summary of the findings relating to the use of reporting verbs as voice features

A brief summary of the findings in my data set highlights the following:

- The frequency of reporting verbs decreased in the ABP – PG programme transition from 1 verb per 155 words in the ABP to 1 verb per 223 words in the PG; this may signal an increased personal contribution to script rather than an overreliance on external sources, as well as a reduced tendency in evaluating source content;

- The "discourse – assurance" verbs were, by far, the most representative category in both the ABP and PG scripts; this reporting is non-evaluative as it mainly refers to the functions or status of the knowledge provided by the author, one of the writing characteristics of the students from Asian backgrounds;

- Four categories of verbs used by Hyland (2002d) were not represented in either the ABP or PG corpora: “Research counter-factive”, “Cognition neutral”, “Discourse doubt-critical”, and “Discourse counters”; these unrepresented categories constitute the most critical verbs, with the strongest evaluative potential, according to Hyland’s taxonomy. This lack of usage may be explained by the fact that these critical verbs are related to “stance” and my students’ cultural conditioning did not encourage them to question authority or be so assertive.

- The findings of this subsection show connections with data reported in 5.1, the citations subsection from the Authorial Self, which signals a notable decrease in the proportion of integral citations.

5.3. Authorial presence signalled through pronouns and determiners

This section will analyse the use of two contextual varieties of pronouns and determiners. I will present the rationale for analysing these textual features, highlight the authorial functions they support in the text, show the categories of nouns associated with the use of the authorial determiners, and finally, I will call attention to the stylistic differences surrounding the absence of these features in a script.

5.3.1. The rationale for the use of the authorial pronouns and determiners

A large body of literature has been focused on factors constructing stance in writing to express “personal feelings, attitudes, value judgements, or assessments” (Biber et al., 1999, p. 966). Some of the markers of stance that have been singled out are the nouns, which have been categorised in terms of the context of their occurrence in the text, *anaphoric*, referencing previously mentioned words, *cataphoric*, preceding subsequent words, and *exophoric*, alluding to concepts external to the text. This classification extended to a variety of types of nouns. Halliday and Hasan (1976) referred to them as “general nouns” and divided them into human (“child”), non-human (“creature”), location (“place”), fact (“question”), mass, (“stuff”) and actions (“move”, p. 274). Their categories have a “cohesive function” (p. 276), and are credited with the capacity to convey an “interpersonal element into the meaning”, (p. 276) which is potentially “an attitudinal meaning” (p. 277).

Later research produced more refined categories named “unspecific nouns” (Winter, 1982), “labels” (Francis, 1994), “shell nouns” (Charles, 2003) and “carrier nouns” (Ivaniç, 1991, all cited in Charles, 2007, p. 204). Furthermore, this research avenue extended to how these nouns are used to create a framework for citations (Charles, 2006; Hyland, 2002d;).

An important aspect of the research studies on stance nouns is the associations between this variety of nouns and personal pronouns and determiners. In this regard, Francis (1994) notes that particularly the anaphoric labels "are almost always preceded by a specific deictic like *the, this, that* or *such*" (p. 85). The examples that Charles provides in her studies (2003; 2006) about shell nouns contributing to stance construction are consistent with Francis (1994) above:

> (1) . . . the Guidelines fall short of recognising that women as such constitute a particular social group. **This** *shortcoming* leads to problems. (mpokuch2). (2003, p. 314)
>
> (2) **These** *micrograph*s show that . . . erosion appears to be occurring by a brittle mechanism (mat3) (2006, p. 500)

In these examples, both nouns, "shortcoming' and 'micrographs", fulfil their cohesive functions in combination with two determiners: "this" (example 1) and "these" (example 2). Thus, the determiners are a constitutive part of the references made to knowledge in the referred context.

Compared to determiners, which gain referential reliability through their combination with a noun or a noun phrase, pronouns seem to be more problematic in terms of referential accuracy. Whether they replace a whole clause or a noun, without any other linguistic assistance as in the case of determiners, pronouns may be problematic for the reader in identifying the intended referent. Such a situation is exemplified in Gray and Cortes (2011, p. 33):

> For the clogging procedure, 63.5 g of clogging material is poured uniformly over the top of the specimen. Water is then showered over the specimen. **This** allows the clogging material to slowly penetrate into the specimen with minimal disturbance to the unbound aggregates. (MCE)

In the example above, the pronoun “this” has two sentences as referents: “63.5 g of clogging material is poured uniformly over the top of the specimen” and “Water is then showered over the specimen” (Gray & Cortes, 2011, p. 33). Given the first antecedence rule surrounding referential pronouns, the reader may consider only the second sentence as referent, which may affect the two-step process that the writer actually refers to. However, one may argue that a careful reading may allow an accurate understanding of the context.

The current study recognises the cohesive potential of both the stance nouns as well as of the referential pronouns and determiners. However, although the role of the stance nouns is not in any way diminished or ruled out, this study attaches centrality to the pronouns and determiners, particularly to those that are strictly involved in making references to the current script (RCS) of the writer, and to an external source or an author (RSA) discussed by the writer. These features remind the reader about particular citations/researchers/people. They do not only have a cohesive function or as a writing strategy to avoid repetition, but discursively projects a continuation of a voice throughout a paragraph. Similar to the RoCP, these authorial pronouns and determiners keep the reader on track of what voice(s) are being mentioned. The rationale of this focus is that by using these textual features a writer manages to

a) construct an authorial presence highlighting elements from a section of their writing or the entire script (RCS),

b) initiate a stance construct or a socializing rhetorical move that puts him/her in communication with an author through anaphoric referencing, by mentioning their name or directly referring to external content (RSA).

The following subsections will look at changes in the usage of pronouns and determiners in general, as well as in those that make references to a script in development (RCS) and to authors or other studies (RSA).

5.3.2. The overall use of general pronouns and determiners in the transition from the ABP to the PG programme

As stated in the rationale subsection above, the use of pronouns and determiners indicates the degree of metalinguistic cohesion that a writer achieves in a script in order to keep the content tightly united and coherent. In Figure 35 above the data in the stacked bars represent the number of pronouns in scripts per 1,000 words. The analysis of the ABP and PG scripts shows a slight increase in the number of general pronouns per 1,000 words in the programme transition.

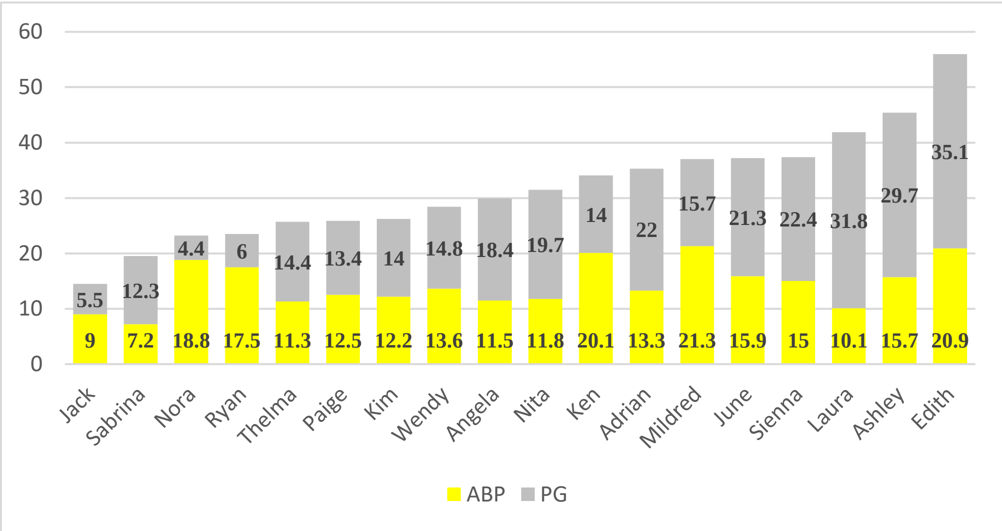


Figure 35: Pronouns in student script in the transition from ABP to PG programmes (per 1,000 words)

As seen in Figure 36 below which highlights the changes in the frequency of pronoun use per 1,000 words, the range of decline in the occurrence of pronouns was between 14.4 pronouns per 1,000 words in Nora's script and 3.5 per 1,000 words in Jack's text. It is important to highlight that 15 students representing more than two-thirds of the study participants increased the use of pronouns in the PG script. The rate of increase in the use of pronouns per 1,000 words ranged from 0.9 to 21.7 in Paige's and Laura's scripts, respectively.

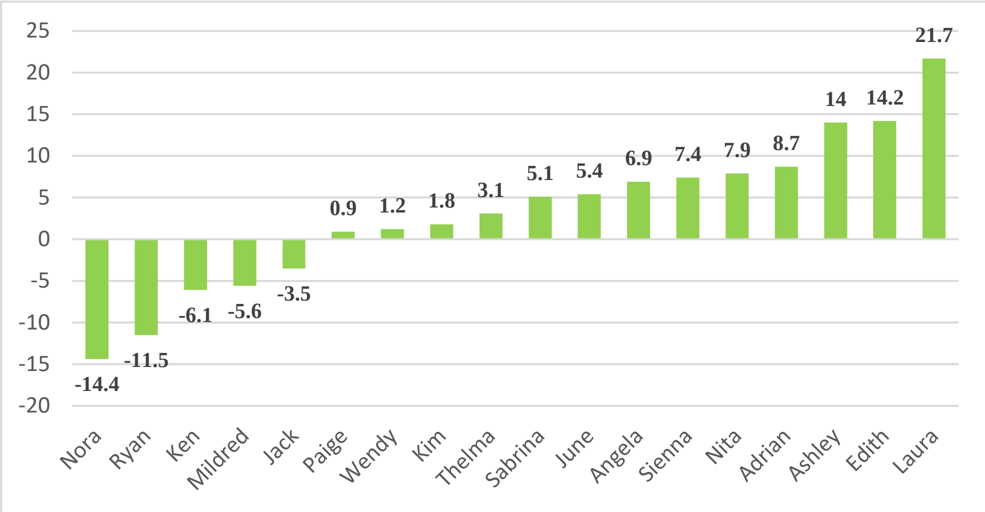


Figure 36: Changes in the use of pronouns per script in the transition from ABP to PG programmes (per 1,000 words)

Overall, the average use of pronouns per data set increased in the transition from the ABP to the PG programmes. As seen in Figure 37 below, the average use of pronouns per 1,000 words per data set increased from a mean value of 14.31 in ABP scripts to 17.49 in the PG scripts, which means that the PG scripts contained a higher level of cohesiveness achieved through the use of pronouns.

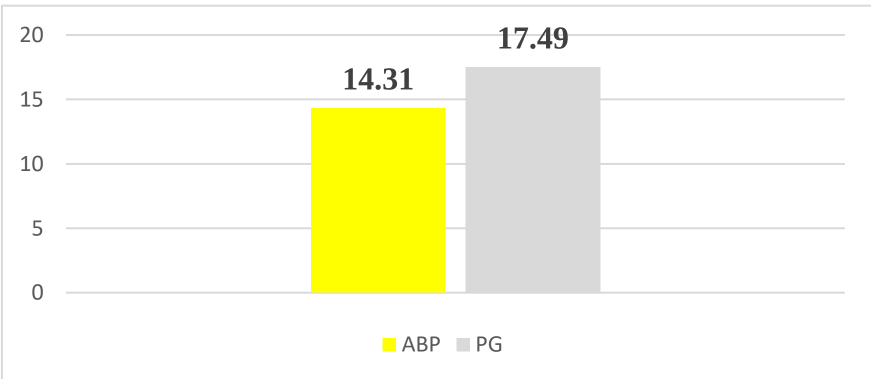


Figure 37: Changes in the average occurrences of pronouns per data set from ABP to PG (per 1,000 words)

An analysis of the determiner use rendered a different finding which translates into an all-decline in the usage for all students. Figure 38 below shows the frequency of determiner usage per 1,000 words in the ABP and PG programmes per individual script.

The range of frequency of determiners in the ABP scripts was between 0.9 determiners per 1,000 words in Nora's script to 32 determiners per 1,000 words in Wendy's script. Analysing the individual determiner usage, it is evident that the occurrence of this textual feature per 1,000 words declined markedly in all PG scripts. The lowest frequency per 1,000 words in the PG data set was found in Angela's script at 0.66 while the highest was still a modest value of 2.48 determiners per 1,000 words in Edith's script.

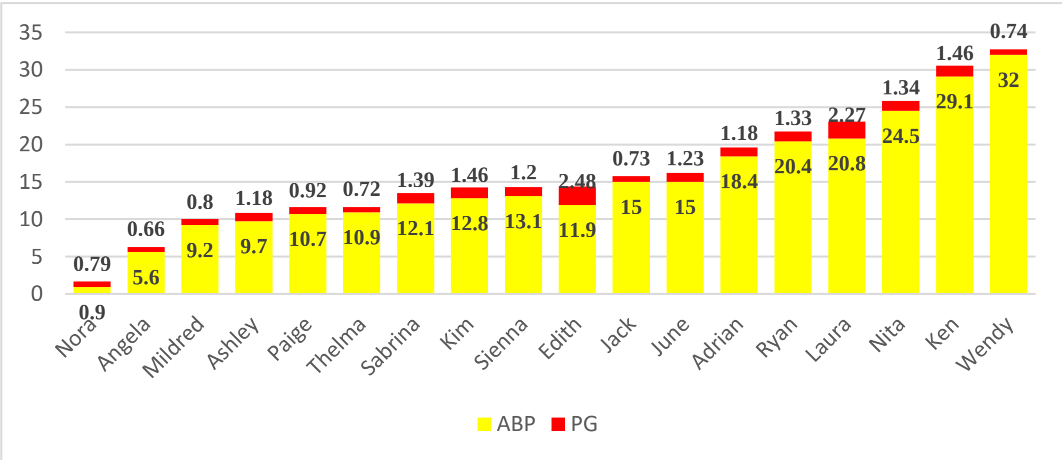


Figure 38: Determiners in student script in the transition from ABP to PG programmes (per 1,000 words)

While Figure 38 above shows snapshots of determiner use in the ABP and PG scripts, Figure 39 below highlights the notable decrease in the programme transition. It clearly signals that the decrease in the determiner usage occurred in all the scripts, within a range of 0.1 per 1,000 words in Nora's script to a conspicuous decrease of 31.26 in Wendy's script. Remarkable rates of decrease in the use of determiners are evident in a high number of scripts; for example, in Ken's PG script there were 27.64 fewer determiners per 1,000 words in the PG script compared to the ABP one. Similar values were found in Nita's (23.16 per 1,000 words decrease), Laura's (18.53), Ryan's (19.07) and Adrian's (17.22) scripts, all values being positioned at a decrease of more than 15 determiners per 1,000 words. These changes are also illustrated per data set in Figure 40 below where the ABP scripts averaged at 15.11 determiners per 1,000 words, while the PG scripts showed the determiners plummeting at a value of 1.21 per 1,000 words.

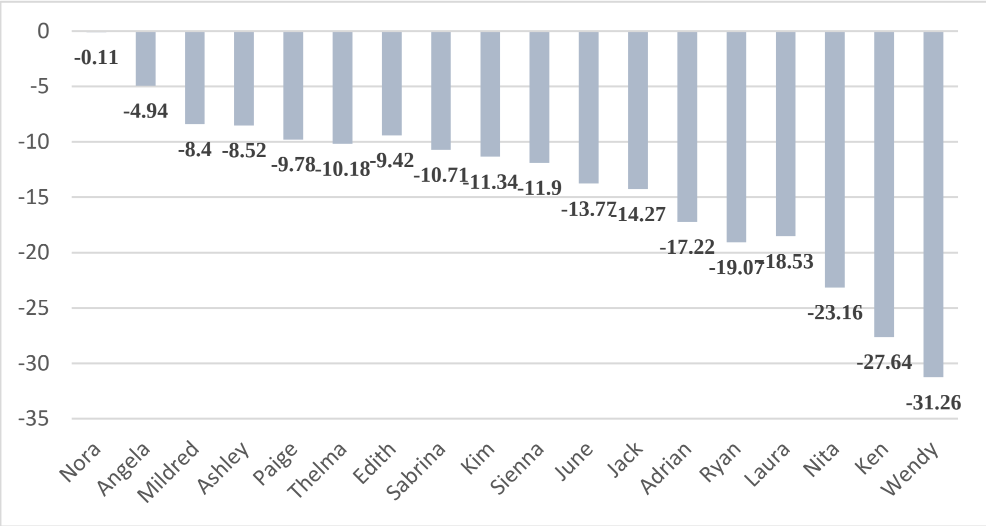


Figure 39: Changes in the use of determiners per script in the transition from ABP to PG programmes (per 1,000 words)

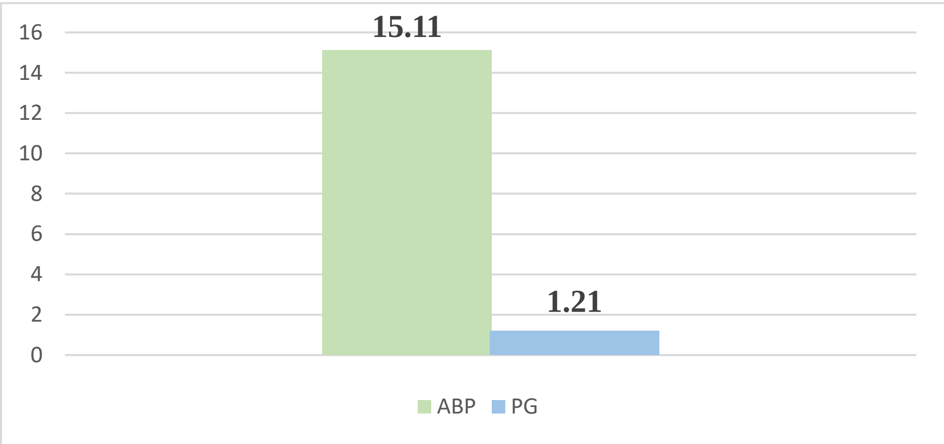


Figure 40: Changes in the average occurrences of determiners per data set from ABP to PG (per 1,000 words)

This introductory subsection contained findings relating to the *general usage* of pronouns and determiners in students' texts. It showed an increase in textual cohesion provided by pronoun use but a notable decrease in determiners when the usage in ABP and PG scripts was compared. In the following subsection I will present two varieties of pronouns and determiners which do not have only a cohesive role in text, but also a potential to signal the writer's authorial presence.

5.3.3. References to the current study (RCS) through authorial pronouns and determiners

This subsection analyses a specific type of text referencing which is achieved by the use of pronouns and determiners. When a writer refers to their own script, they create a connection with the reader. This type of reference enables the writer to take responsibility for their script, highlight important sections, imply or claim relevance for their topic, and indicate rhetorical functions built into their script, all of which create the impression of an authorial presence. In my analysis I name this type of cohesion device as ‘Reference to the Current Study’ (RCS). Below I provide some samples to illustrate and frame this usage.

In order to highlight the authorial component of the RCS pronouns and determiners, it is important to single these features out from the wider textual cohesive functions they fulfil, and explain the difference in usage between an “only cohesive” function to an added “authorial” one. For example, in the sample below, Mildred chose to use the determiner “this” and the noun “section”, inviting the reader to pay attention to that part of her text:

> **This section** discusses the methodological basis […] a questionnaire and semi-structured interview. In addition, we will use both positivistic and phenomenological approach to research question, and we also combine quantitative and qualitative techniques. (Mildred, ABP)

Mildred’s use of the determiner “this” delivered the rhetorical function of purpose, as she signaled to the reader her intention of discussing how the methodological process came about in her research proposal. This excerpt shows the use of the determiner “this” with an RCS function.

Below is another excerpt from Mildred’s PG script:

> Many developed countries’ economies were affected by the global financial crises in 2008, and they experienced a bad recession in **this period** (Mildred, PG, para 5).

In this sample, Mildred employed the determiner “this” in reference to a “period” of time, the global recession of 2008. The determiner refers neither to a section of her script, nor to an author or a study, therefore, it is not a referential feature qualifying for an RCS (References to the Current Script) or RSA (References to Studies or Authors) authorial role as this study defines it, but an RoCP marker with an exclusive cohesive function.

Figure 41 below shows the occurrence of the RCS pronouns and determiners. As can be seen, no pronouns were used in four ABP scripts (Angela, Kim, Laura and Thelma). The range of pronoun frequency was between 0.4 features per 1,000 in Sabrina’s script to a remarkable 12.1 in Mildred’s script. In the PG data set, RCS pronouns were not used in seven scripts (Kim, Wendy, Adrian, Jack, Ashley, Nora and June), and Kim produced scripts with no RCS pronouns in either ABP or PG assignments. Thelma’s values were the most remarkable in the PG script, shifting from no RCS pronouns in the ABP to 4.6 RCS pronouns per 1,000 words in the PG script. Important changes in the programme transition occurred in Mildred’s and Ken’s scripts where notable decreases were evident, with shifts from 12.1 to 0.2 and 7.2 to 0.4 pronouns per 1,000 words, respectively.

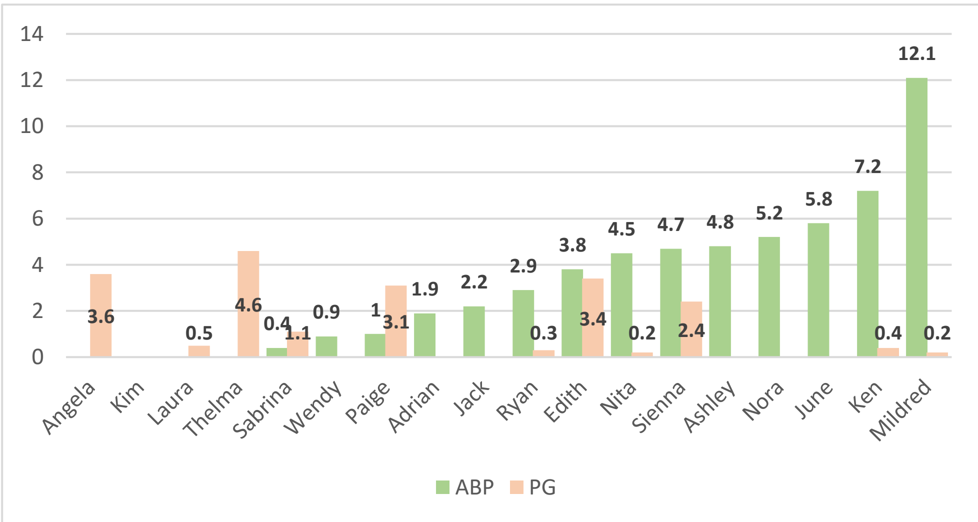


Figure 41: The occurrence of the RCS pronouns in the ABP and PG scripts (per 1,000 words)

Turning to the RCS determiners, their presence in the ABP and PG scripts was more consistent (Figure 42 below). The data shows that all the student participants used RCS determiners in the ABP scripts, with frequency values ranging from 0.3 (Angela) to 16.7 features per 1,000 words (Nita). In the PG data sets three students, Kim, Ashley and Mildred did not use any RCS determiners. It should be noted that Kim, the student who used no RCS pronouns in either the ABP or PG, seemed to extend her caution in using the determiners, too, employing only 0.5 RCS determiners per 1,000 words in the ABP script.

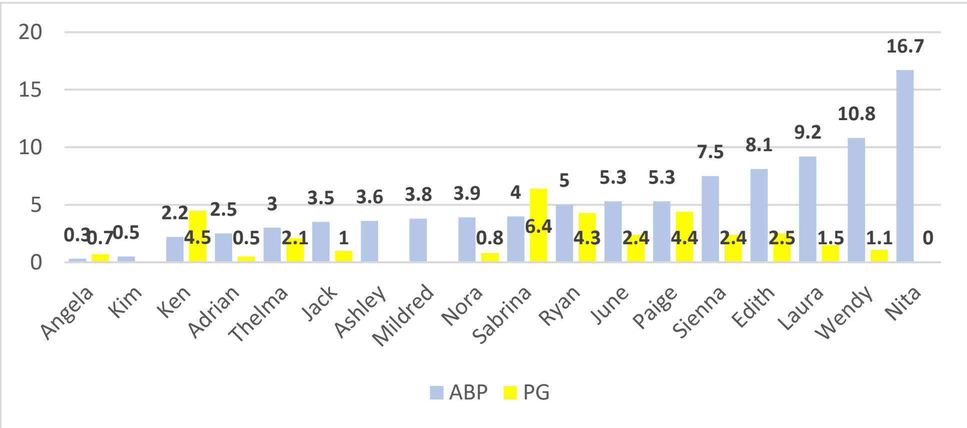


Figure 42: The occurrence of the RCS determiners in the ABP and PG scripts (per 1,000 words)

Overall, a comparative analysis of the RCS pronouns and determiners in the two data sets highlights the prevalence of the RCS determiners. In both the ABP and PG scripts, a 1:2 pronoun-determiner ratio is evident, as shown in Figure 43 below. Thus, in the ABP scripts the mean ratio was 3.18 : 5.28 while in the PG data set it was 1.1 : 1.92. Therefore, it can be concluded that the students seemed to rely more on RCS determiner structures in order to make references to their authorial work in the academic script.

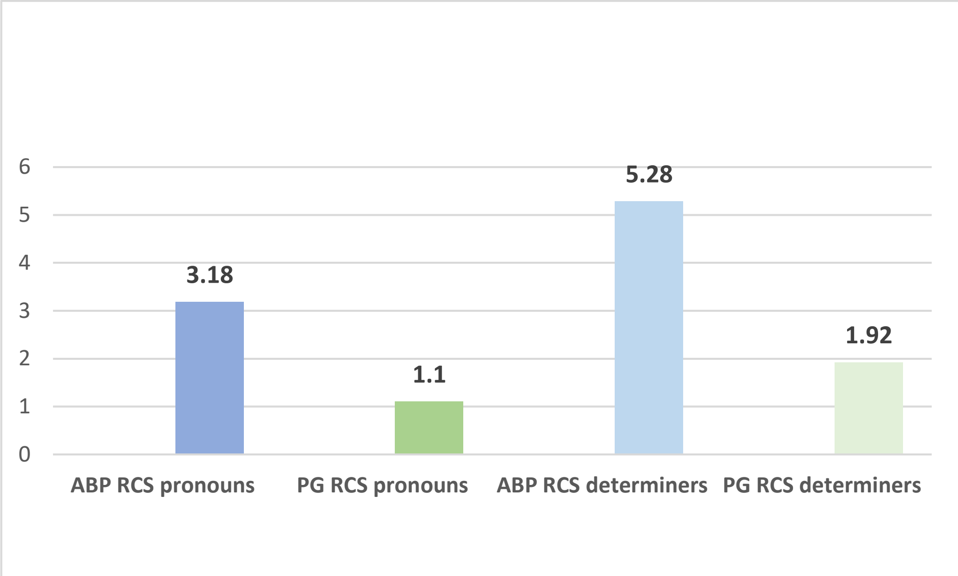


Figure 43: The distribution of the RCS pronouns and determiners in the ABP and PG data sets (mean value per 1,000 words, N=18)

For both RCS pronouns and determiners, the functions identified in student script are:

- showing purpose
- extending communication to the reader
- indicating positioning

Below I present examples of RCS pronouns and determiners with the ‘purpose’, ‘positioning’ and ‘extending communication to the reader’ functions.

5.3.3.1. Functions supported by RCS pronouns:

a) Purpose

RCS pronouns introducing references to a script assist the writer in giving signals about their rhetorical and thematic intentions, apart from their commonly and traditionally accepted cohesive function. These textual features become charged with an expression of voice particularly through the connection they help establish with the reader. Below is an excerpt from Ken's PG paper:

Ken's PG paper:

> Guided by the definition of firm size from European Commission, in our research, **we** will focus more on these three criteria to decide firm sizes which is relatively easy to gain access (Ken, PG, Methodology section). (Ken, PG)

In this excerpt, Ken indicated what he was intending to do in the methodology subsection of his PG research proposal, using the personal pronoun *"we"*.

b) Extended communication with the reader

Authorial pronouns may also take the role of expanding on an idea already introduced into the text, which maintains a direct channel of communication with the reader. First-person pronouns are frequent occurrences in a text serving the purpose of introducing further information. The use of *'I', 'my', 'we'* or *'our'* pronominal forms creates an instant bond with the reader, who inherently assumes they become the 'you' or the 'addressee' partaker in the act of communication. It is this 'from me to you' marked writer-reader 'togetherness' perception that highlights the authorial role of these pronouns. The sample below is from Nora's ABP paper, an introduction to the literature review section:

> I will choose three aspects to review the knowledge in this topic. Firstly, **I** would like to introduce development of business anthropology which has a deep influence in the understanding of human behavior in business. Secondly, **I** will address issues relating to the organizational culture which is popular in management of a group. Thirdly, I will present some findings concerning how cultural beliefs impact on human behavior (Nora, ABP, Literature review).

The communication extension achieved by Nora above involved the use of the first-person pronouns. By using the pronoun *"I"* associated with chronological order markers, Nora presented the literature review map, which signalled to the reader the main points she was going to develop in her section. The result of this use of a pronoun conveys a message to the effect of *'I am telling you what I am going to do in my paper'*, which produces a positive impression on the reader, who thus has clear expectation of what ideas are going to be developed in that script. In this situation, the reader perceives the writer as an author who knows how to present their ideas and draw the attention on them.

c) Positioning

Pronouns can be involved in the writer's positioning on the matters discussed in their scripts. The situatedness of the writer's ideas gives the reader an impression of an authorial presence. Here is what Paige wrote in her PG paper, in the introduction section:

> **I** would expect that the relevant value of fair value without market base varies with sectors (see Barth, & Clinch, 1998; Muller, & Riedl 2002). (Paige, PG, Introduction section)

In the above excerpt, Paige used the first-person pronoun to openly position herself on an issue relating to the concept of "fair value" in her Finance and Accounting paper. She expressed her expectations regarding that concept in a confident and authorial way, which did not rule out, though, a change in her position as a result of an informed discussion. Paige expressed her opinion in a tentative way, subscribing to the requirements of Academic English, although she used the pronoun *"I"* that is often surrounded by controversy in academia.

5.3.3.2. Functions supported by RCS determiners

a) Purpose

One of the functions associated with the use of determiners is expressing aims and purposes in the writer's overall paper, or in their sections or subsections.

> The purpose of **this study** is to offer an up-to-date guideline of the overall motivations, range and outcomes of HRO in developed countries (Sabrina, ABP, Conclusion/Significance).

In the sample above, in Sabrina's 'Conclusion' section in the ABP final paper she used the determiner 'this' followed by the noun 'study'. In this example, she overtly links this construction to the expression of purpose.

b) Extending communication with the reader

RCS determiners may contribute to an authorial expression through an expansion of knowledge conveyed to the reader in a context surrounding a section of script in development. Below is a sample from Ryan's PG script:

> Conducting a survey is most common approach to obtain a quick overview of communication environment in a communication audit. […] The focus respondents in **this survey** in terms of purchase experience can be divided into two groups: general natural health products customers (potential customers) and Comvita products customers. (Ryan, PG, Methodology).

The excerpt above was extracted from the methodology section in a PG research report. At the beginning of the subsection about the instruments of data collection used in his research, Ryan introduced a definition of a survey in the context of his discipline. He later provided more information about the survey he had conducted using the determiner "this" and the noun "survey". The determiner provided the context for Ryan to remind the reader that he was drawing on the same "survey" he had mentioned before, and enabled him to add more information about the categories emerging from his data coding. The impression left on the reader is not only one of textual cohesion, but also of provision of further information about the above-mentioned "survey". Ryan's text benefits from the use of the determiner in a way that shows him in control of his argument and in communication with the reader on a similar point.

c) Positioning

The use of determiners may enable writers to situate their writing in their disciplines, and consequently, project an authorial position. RCS determiners represent communications to the reader in an assertive, albeit academically acceptable, way, pointing to what the writer wants to achieve in a text. Below is a sample of this usage taken from June's PG script:

> **This research** contributes to an in-depth understanding of the importance of competitive advantage in determining the long-term success of an organization (June, PG, Conclusion/Contribution)

In the sample above, June positions her study in the disciplinary research space by using the determiner "this" followed by the noun "research".

This subsection has shown that both the RCS pronouns and determiners support the discoursal functions of "purpose", "extending comunnication with the reader" and "positioning", which maintain a semantic thread or cohesive thread that contributes to the reader's impression of voice in the script.

5.3.4. References to studies or authors (RSA) through pronouns and determiners

This subsection focuses on the authorial potential of the RSA pronouns and determiners. When a writer employs this variety of pronoun or determiner, they create textual opportunities to project an authorial impression on the reader. These textual features assist the writer in:

- signalling evaluation of external content;
- positioning themselves and their work among the authors or the works in the discipline;
- maintaining intertextual communication with the members of their discipline whose published material they access.

Below is an excerpt from Kim's ABP final writing assessment, which shows the use of this textual feature and its potential in projecting an authorial presence in relation to external content.

> On the one hand, Delios et al. (1999) extend TCT with discussion of entry mode by including cultural and institutional factors. **Their explanation** is that institutional context variables provide an additional content to TCT because they are related to potential factors that may damage property rights and increase hazards in transactional cases. (Kim, ABP).

In this random sample, Kim not only borrowed knowledge from "Delios et al. (1999)", but also rested on that point adding more information. She introduced this source in the first sentence indicating the contribution of the authors to the “discussion of entry mode”. The use of the determiner “their” followed by the noun “explanation” assisted Kim in:

a) avoiding repetition of the references “Delios et al. (1999)” with an impression of cohesion;
b) extending the references to the same source by introducing her interpretation of what the authors did or achieved in their text.

Kim’s textual choice involving the use of a determiner projected an authorial presence through a manifested competency in creating textual cohesion, as well as through an extended interaction with an external source.

Figure 44 below presents two snapshots highlighting the use of RSA pronouns in the ABP and PG data sets. It shows that five students, Adrian, Ashley, Wendy, Jack and Sienna, did not use pronouns to the effect of an RSA function. The range of occurrences per 1,000 words varied from 0.3 in Nora’s script to 3.5 in Page’s one. The PG data set contained eight scripts which did not feature any RSA pronouns, a higher number of scripts than in the ABP set with only five. Although the lowest frequency recorded was similar to the one in the ABP scripts, namely 0.3 pronouns per 1,000 words, the highest level of usage, identified in June’s script, was much higher, reaching an occurrence level of 5.7 pronouns per 1,000 words. It is noteworthy that three students, Adrian, Ashley and Jack used no RSA pronouns in either of the scripts.

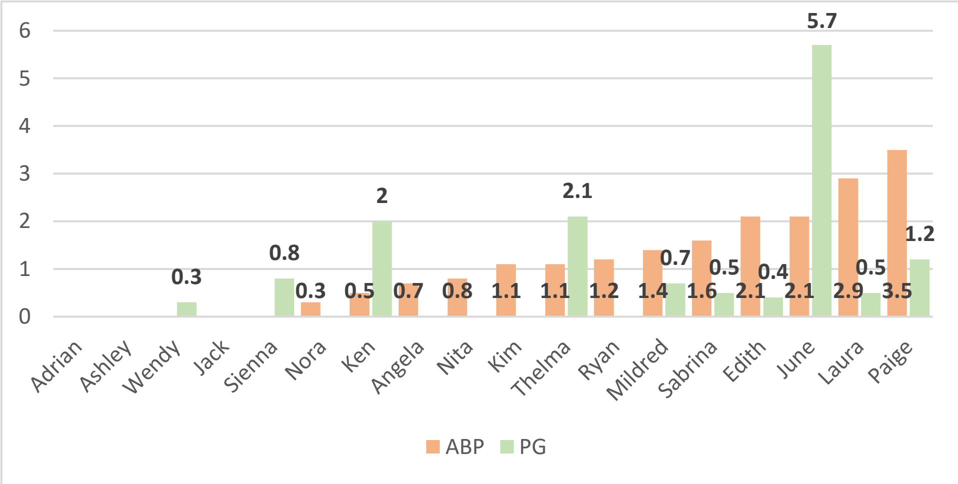


Figure 44: The occurrence of the RSA pronouns in the ABP and PG scripts (per 1,000 words)

The RSA determiner usage illustrated in Figure 45 (below) was more consistent in the ABP scripts, with moderate values ranging from 0.3 features per 1,000 words in Angela's script to 3.1 in Adrian's text. By contrast, although the RSA determiners were found in only eight scripts in the PG data set, the rate of frequency in some of them was more robust, such as in Thelma's script at 3.8 features per 1,000 words and in Adrian's script which showed the highest frequency of RSA determiners at 10.3.

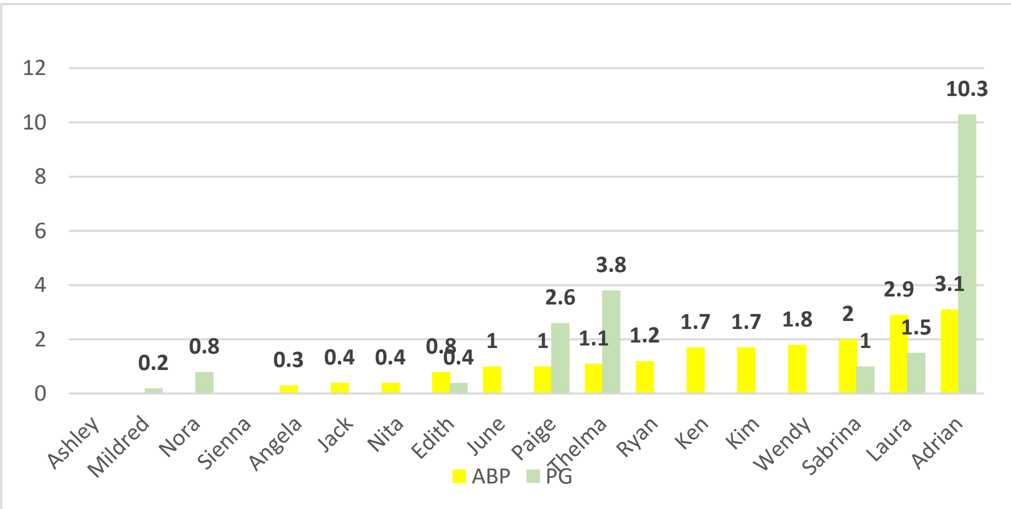


Figure 45: The occurrence of the RSA determiners in the ABP and PG scripts (per 1,000 words)

Figure 46 below shows that the RSA pronoun – determiner ratio identified in the ABP and PG data sets is 2 : 1, which reflects a prevalence of the RSA pronominal features in the data sets. Compared to the RCS pronouns and determiners (5.3.3 above), the ratio seems to be inverted as the RCS pronouns and determiners occurred in a 1 : 2 ratio. This means that references to studies and authors rely to a greater extent on the use of a determiner followed by a noun, as exemplified in Kim's excerpt above containing the phrase "their explanation".

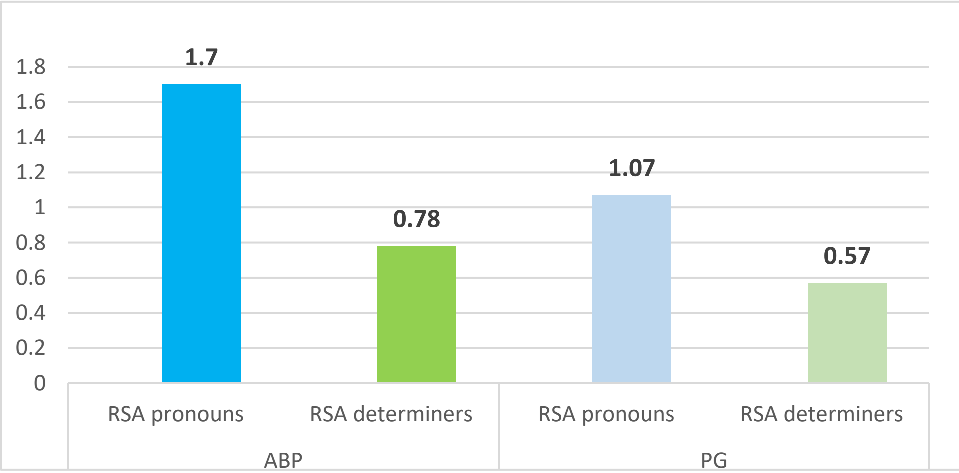


Figure 46: The distribution of the RSA pronouns and determiners in the ABP and PG data sets (mean value per 1,000 words, N=18)

The sample taken from Kim's paper (above) encapsulates the authorial potential of a variety of pronouns and determiners which will be presented in the subsections below. In the first, I will present the functions introduced into a text by this variety of authorial pronouns and determiners.

5.3.4.1. Functions supported by the RSA pronouns

The analysis of the data found only two functions in the scripts, extension and positioning/evaluation.

a) extension

In the excerpt below taken from the ABP literature section, Edith uses the pronoun *"they"*.

> For example, **Lee, Yongjun, and Sejung Marina** (2011) suggested different perceptions towards product placement depend on the cultural characteristics and government regulations in local markets. **They** also revealed that Korean consumers are more concerned about ethical issues, but American audiences show a high level of acceptability nevertheless (Edith, ABP, Literature review).

The anaphoric referencing introduced by the pronoun *"they"* provides more information about the source she used in her text, extending the interaction with the authors whose knowledge she accessed.

b) positioning / evaluation

In the sample below, Paige constructs an evaluative function using the pronoun *"this"*:

> In archival design, Song et al. (2010), contended that the value relevance of level three is the lowest. This study also claims that the stronger controlled governance mechanisms of firms can lead the greater value relevance of lower fair value level. **This** is similar to **Yu (2013),** which reports that the information revealed on the footnote is more relevant in firm with higher proportion of institutional ownership and analyst tracking (Paige, ABP, Literature review).

The evaluative function involving the authorial pronoun is achieved through comparing "Yu (2013)" with the information previously introduced into her text referenced by *"this"*. The result of her evaluation is that the points found in the two sources were similar.

5.3.4.2. Functions supported by the RSA determiners

In line with the findings pertaining to the RSA pronouns, I identified only two functions achieved by the RSA determiners, extension and positioning /evaluation.

a) extension

In the sample below, Jack uses a determiner in a prepositional phrase:

In the **previous studies**, diverse kinds of conclusions focusing on different aspects have been drawn. **All of them** reveal the formation of the river behaviour in New Zealand (Jack, ABP, Literature review).

The phrase "all of them" enabled Jack to extend the references to the "previous studies" and continue the discussion about the river formation in New Zealand.

b) positioning /evaluation

In the excerpt above taken from Laura's ABP final writing assignment, two sources are compared and evaluated:

Merger and acquisition is an important concept that contributes to the growth of a national economy through increase in productivity and profitability (**Akinbuli & Kelilume, 2013**). **Their perspectives** are the same as **Ferrer (2012)**, in that they think that the companies through merger and acquisition will enhance profitability (Laura, ABP, Literature review).

The sources "Akinbuli & Kelilume, 2013" and "Ferrer (2012)" were brought together into discussion to be evaluated through the use of the possessive determiner "their". The noun associated with the determiner, "perspectives", indicated the point of comparison which led to Jack's conclusion that there was a relation of similarity between the knowledge he borrowed from the two external sources.

This subsection showed that in the ABP and PG scripts the RSA pronouns and determiners supported the textual functions of "extension" and "positioning", but no instances were found for the one of "purpose".

5.3.5. The distribution of the functions supported by RCS and RSA pronouns and determiners in ABP and PG corpora

This subsection has two major objectives. First, to present the distribution of the RCS and RSA textual functions in ABP and PG scripts, and second, to identify their location in the main sections of the texts.

In order to identify salient changes in the frequency of “purpose”, “extension” and “positioning” functions achieved by student participants in their papers, I calculated the percentage for each function against the total number of occurrences in each of the two data sets, ABP and PG. For example, in ABP scripts, out of the total number of RCS pronouns, 24.0% were used to express “purpose” (Figure 47 below), and 76.0% were used to achieve textual “extension of knowledge” (Figure 48 below); no RCS pronouns were found with the function of “positioning” (Figure 49 below).

Figure 47 below shows that the RCS determiners held the largest proportion of the “purpose” roles in the ABP programme at 27.6%, a value which more than halved in the PG scripts (13%); by contrast, the RCS pronouns stabilised around 24% in both programmes. The same visual (Figure 47 below) indicates an exclusive reliance on the RSA determiners in the ABP scripts in the delivery of the “purpose” function, at 5%. The RSA values in the ABP / PG scripts were more balanced, with a slight advantage in favour of the determiners, 5.5% compared to the 4% in the ABP, respectively.

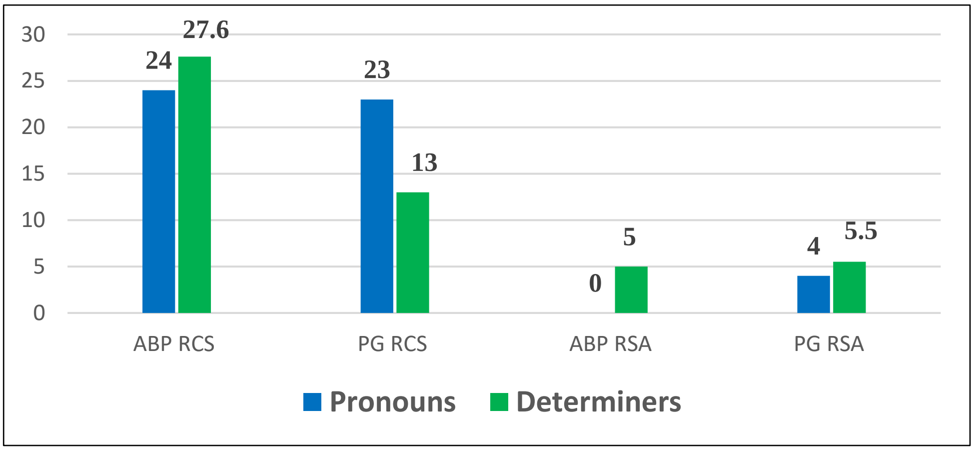


Figure 47: The proportion of RCS and RSA pronouns and determiners with the function of "purpose" in the transition from ABP to PG programmes, per total functions (% of total RCS pronouns and determiners)

Overall, determiners had a consistent hold in supporting the “purpose” function in both RCS and RSA roles and in both ABP and PG programmes. Therefore, it is fair to conclude that determiners were the preferred textual feature in communicating purposes of scripts to the reader and expressing purposes in relation to external content.

Turning to the “extension” category, as seen in Figure 48 below, RCS pronouns took the lead in supporting the extension function in ABP with a proportion of 76% of all the RCS pronouns in the script, but their frequency halved in the PG papers. RSA pronouns, though, maintained higher proportions in relation with the determiners in both the ABP and PG programmes, at 70% and 80%, respectively. This change may be attributed to the assignment type in the PG programmes, which were more diversified than the essays and the research proposals which predominated in the ABP final writing paper.

In supporting the “extension” function, the determiners maintained high proportions, but managed to overweigh the pronoun usage only in the RCS category in the PG scripts (Figure 48 below). The “extension” function maintained the highest proportions of RCS and RSA pronouns and determiners occurrences in both the ABP and PG scripts. This means that the student writers employed most of the RCS and RSA pronouns and determiners in order to extend explanations about their own scripts and the authors’ texts. “Extension” was the strongest function in terms of frequency in student script, and the main underpinning textual feature was that of the authorial pronouns.

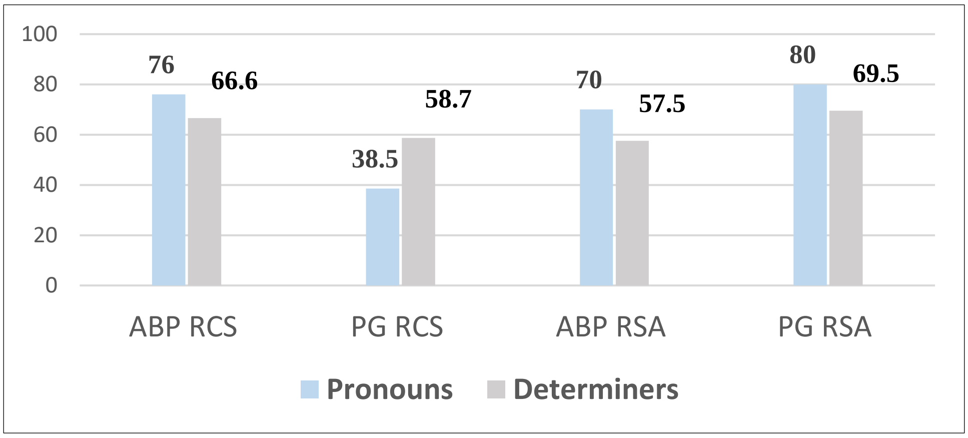


Figure 48: The percentage of RCS and RSA pronouns and determiners with the function of "extension" in the transition from ABP to PG, per total functions (%)

Finally, Figure 49 below details the use of the RCS and RSA pronouns and determiners in delivering the function of “positioning”. RCS pronouns had the highest frequency of all pronouns and determiners in both the ABP and PG corpora, at 38.5%. The RCS and RSA determiners occurrence hovered around a third or a quarter of their categories, but they scored a low frequency at only 5.7 in the ABP papers. It is noteworthy that no RCS pronouns were found in the ABP data set, probably because of teachers’ cautioning in terms of the use of pronouns, particularly the first-person ones (see 4.3.2.).

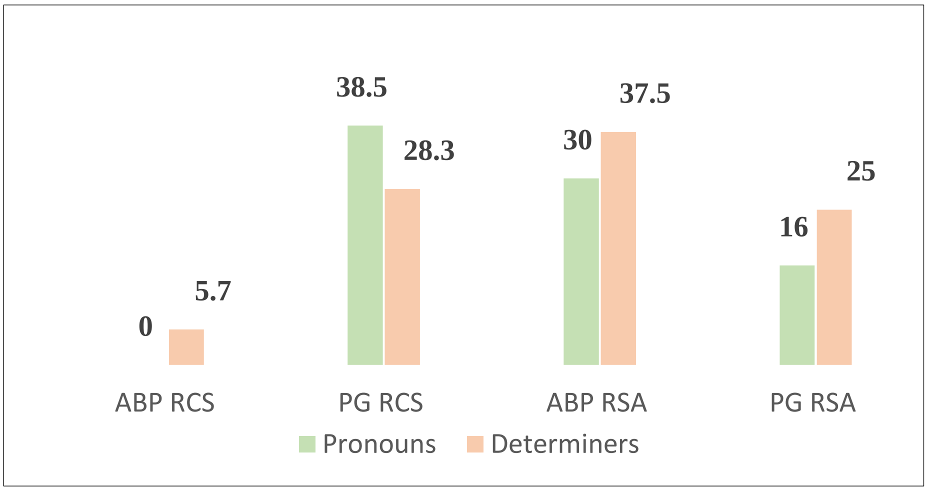


Figure 49: The percentage of RCS and RSA pronouns and determiners with the function of "positioning" in the transition from ABP to PG, per total functions (%)

Overall, “positioning” was the least represented in the three functions. Although the frequency increased longitudinally in the transition from ABP to PG programmes, the expressed situatedness in relation to the reader and the authors using RCS and RSA pronouns and determiners was the least notable function wise.

5.3.6. Functions associated with script sections

An important aspect of my research involving the RCS and RSA authorial pronouns and determiners was an examination of the distribution of the “purpose”, “extension” and “positioning” functions among paper sections. The aim was to identify the most frequent associations between RCS and RSA functions and script sections or chapters. The analysis based on the NVivo coding considered the introduction, literature review, methodology, findings, discussion and conclusion sections in both the ABP and PG scripts.

Figure 50 below shows the comparative distribution of functions per ABP and PG corpora in different sections of papers. The data had as the base of calculation the consolidated raw number of RCS and RSA pronouns and determiners per ABP totalling 218 features, and PG data sets totalling 146. For example, the value of 10% in the first column of Figure 50 below represents the proportion of features with "purpose" function in the ABP corpora.

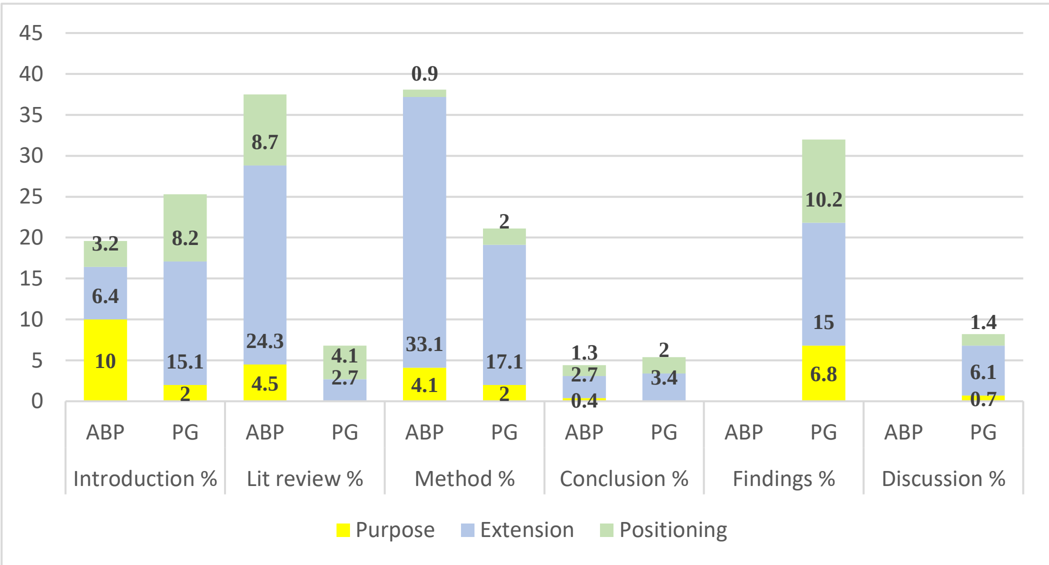


Figure 50: The distribution of the "purpose", "extension" and "positioning" functions identified in student script in the transition from ABP to PG programmes (% of all RCS and RSA pronouns and determiners per data set)

As seen in Figure 50 above, the presence of the RCS and RSA pronouns and determiners with an "extension" function was predominant in all sections and both programmes, with the exceptions of Introductions in ABP and Literature reviews in PG papers, where "purpose" and "positioning" prevailed.

The highest frequencies of the “purpose” function was found in ABP Introductions at 10%, “extension” was predominant in ABP Methodology sections at 33.1%, while “positioning” scored the highest proportions in PG Findings.

Two sets of data are not recorded in the chart in the space corresponding to ABP, Findings and Discussion, respectively, because these sections were not supported by the writing genres the students developed in the ABP final writing assessment. In this assignment, the students wrote either essays or research proposals.

This subsection has shown that voice can be supported by the RCS and RSA pronouns in all the sections of a script, conveying the functions of “purpose”, “extension” and “positioning”, and contributing to opening channels of communication with the reader and the authors. Although it may be argued that these features did not occur in a spectacularly ubiquitous way, they did reach a mean value of frequency of 9.8 features per script in ABP, and 5.6 per script in PG data set, respectively.

5.3.7. Nouns associated with RCS and RSA determiners

In the rationale subsection (5.3.1.), I discussed the use of shell nouns, which not only provide cohesion to a text, but also offer opportunities to the writer to socialise with the reader and the authors they cite in their texts. In this study, I argue that the nouns associated with the RCS and RSA determiners do not have to be supported by shell nouns in order for the writers to signal an authorial presence. The use of RCS and RSA pronouns and determiners proves equally effective in expressing voice and require less sophisticated language skills.

The qualitative analysis highlighted the existence of three categories of nouns, which may or may not qualify as shell nouns, but which support the RCS and RSA determiners. Table 11 shows below these three groups of nouns:

- epistemic nouns, which make references to the status or form of knowledge, e.g. “claim”, “definition”, “belief”;
- discoursal nouns, which refer to sections of a script or types of genre, e.g. “paper”, “case study”, “chapter”;
- research nouns, which name research processes or procedures, e.g. “survey”, “method”, “findings”.

Table 11: Nouns associated with RCS and RSA determiners

Programme	Type	Epistemic	Discoursal	Research
ABP	RCS	assumption	essay, paper, section, study, research proposal	literature review, method, questionnaire, questions, research, results, survey
PG	RCS	issue, knowledge, opinion, point of view	audit, case (study), essay, study	interview, methodology, survey
ABP	RSA	belief, explanation, framework, model, perspective	conclusion, study, paper, report, article	author, findings, phenomenon, research, researcher(s)
PG	RSA	area, claim, definition	chapter, paper, study, book, case study	findings, research

These noun categories may overlap as they may join other groups. For example, the noun phrase “literature review” appears under the “research” group, but it may fall under the “discoursal” category, as it also may refer to section in a paper, not only to a research stage.

Below I present three samples containing examples from the three groups of nouns.

Sample 1

Thelma, used the *epistemic noun* “framework” in an RSA construct involving the determiner ‘this’:

This framework may guide other developing countries to consider the institutional roles in the IFRS adoption and earnings management that may potentially occur (Thelma, ABP, Conclusion).

The construction was located in the ABP Conclusion section, and supported the positioning function.

Sample 2

Edith used the *discoursal noun* “essay” in an RCS structure, associated with the possessive determiner ‘my’:

The main intention of **my essay** is to analyze the impact of Chinese regulation on product placement in China, informed by comparing it with other countries (Edith, ABP script, Introduction).

The construct was located in the ABP Introduction section, and it had the function of ‘purpose’’.

Sample 3

Adrian employed the *research noun* “research” in connection with the RSA determiner “this”:

Moreover, the findings of **this research** could provide the need to investigate the various factors in different ethnic groups within Māori youth to better understand the juvenile offending rate (Adrian, ABP script, Literature review)

The structure was located in the ABP Literature Review section, and held the function of ‘positioning’.

As seen in Table 11 above, the RCS epistemic nouns diversified in the PG scripts, expanding from “assumption”, the only noun found in the ABP with this function. Students added more epistemic nouns, reflecting the concepts introduced into the text, such as “issue”, “knowledge” or “point of view”. This widened the writer claims in terms of their contribution to knowledge. The discoursal nouns also reflected more genre experience of the student writers. In the PG scripts they referred to new genres they had to develop, such as “case study” and “audit”.

The RSA epistemic nouns seemed to refer to a wider body of literature as the student writers employed nouns such as “area”. The RSA discoursal nouns reflected references to a wider variety of sources, such as “chapter”, or “book” or “case study”, not only to “paper”, “report” and “article” as in the ABP paper.

5.3.8. The overall presence of the RCS and RSA pronouns and determiners in the ABP and PG data sets

In this subsection I present the distribution of the RCS and RSA pronouns and determiners in student script in the transition from the ABP to PG programmes. This data resulted from a consolidated number of RCS and RSA features which was calculated against the total number of words in the ABP and PG data sets (Figure 51 below).

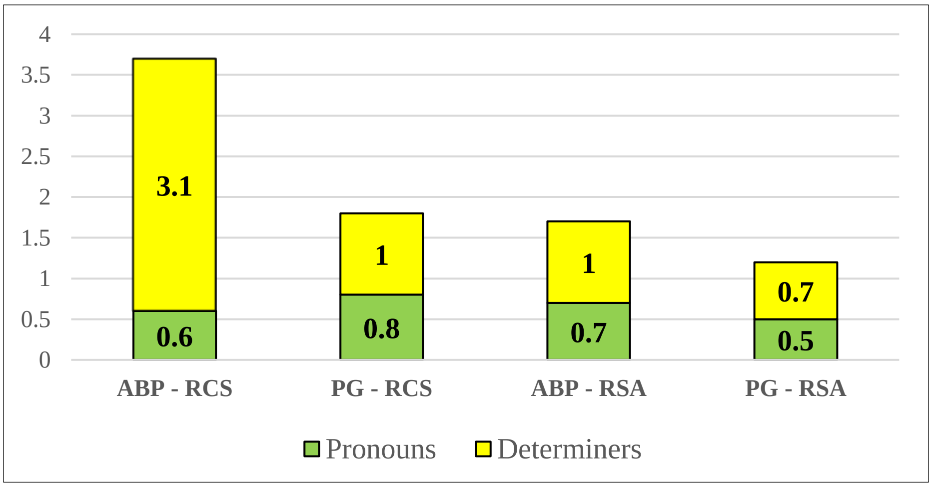


Figure 51: RCS and RSA pronouns and determiners per data set (per 1,000 words)

As seen in Figure 51 above, the RCS and RSA pronouns maintained values below 1 per 1,000 words. The RCS determiners, however, despite a strong representation in the ABP, decreased notably in the PG corpora. These values suggest that in the ABP scripts, the students attached more importance to the way they presented their work to the reader, creating an authorial bond with her/him. However, achieving this relationship with the reader was not a central concern in their PG scripts, as the usage values of these features decreased. Also, the RSA features, which facilitate a networking relationship with the authors, were not given similar importance in ABP, and they further decreased in frequency in the PG corpus.

Summary of the findings relating to the use of pronouns and determiners as voice features

This section shows that some pronouns and determiners have a 'double life'. They not only fulfil a cohesive role in a text, but also have an authorial potential by creating bonds with the reader through the RCS feature, and more intense networking with the authors, through the RSA one.

In this section I also presented the three textual functions which may be supported by these pronouns and determiners, "purpose", "extension" and "positioning", and indicated that the "extension" one was the most frequently supported in both the ABP and PG data sets. This meant that the students added more details to the references they made to their own texts and to the authors' work.

Similarly, I identified three categories of nouns which the students used in determiner constructs, "epistemic", "discoursal" and "research". An important finding in this section is that, in order to project an authorial presence, determiners do not necessarily have to be associated with shell nouns. The "epistemic", "discoursal" and "research" nouns may be appropriate choices in creating an authorial presence, as my students did in their scripts.

6. Experiential Self

This chapter follows the students' academic writing journey from their L1 environment, to the academic bridging course, and finally to the PG programme, from the perspective of three major concepts: agency, cultural capital and disciplinary communities. Section 2.5.4. above presents the emergence and definition of this Self in my study. This section is divided into four parts: a) the rationale for exploring the Experiential Self, its definition in the context of the current study, and the underpinning concepts of agency, cultural capital and disciplinary communities; b) students' perceptions of the stakeholders in academic writing scripts in an L1 and L2 environment; c) students' evolving perceptions of disciplinary membership spanning from the beginning of the ABP studies to the PG programme and back to the L1 environment.

6.1. Rationale for the Experiential Self

Halliday's (1985) ideational metafunction is concerned with meanings relating to the players' shared content in the clause. These meanings are derived from their experiences and their views of the world, in essence, with *'who does what to whom'*. These elements follow a 'participant(s)-process-circumstances' schemata. The 'who' is the clausal subject (main participant) that is involved in a process indicated by a verb. The action is performed in a particular way, at a particular time, at a particular place, or is constrained by particular conditions, which highlight the circumstances dealt with in the communication act. The second participant is the 'whom', the object, a clausal element that is acted upon by the subject, and that gives a quality of transitivity to the act of speech.

Although inspired by Halliday (1985; 1994), Ivaniç (1998) goes beyond the grammatical constituents of the clause, and interprets this metafunction as the writer's socially constructed Self, which is shaped by their sense of belonging and their origin. She renames this metafunction "Autobiographical Self" to underscore that it is socially constructed and therefore changed by the individuals' life experiences. This means that although she accepts the grammatical aspects of the clause as structured by Halliday, Ivaniç gives particular attention to the circumstances in which the speech act takes place. In a way, she seems to view social circumstances as determinant factors in the life and beliefs of the subject, hence having the power of acting upon the very subject of the clause. This social constructionist view on the clause questions the grammatical status of a speech act by stressing the importance of the subject's view of reality, which continually shapes and conditions their socio-cultural beliefs. Therefore, the cognitive processes contributing to an act of communication reflect the way interaction and language together construct perceptions of reality.

Thompson (2014) names this metafunction "experiential" and interprets it as an expression of a writer or speaker's beliefs and their life experience. In defining this metafunction, he focuses on the content articulated by the subject, not on how it has become a consequence of the social interaction or socio-cultural determination:

> We use language to talk about our experience of the world, including the worlds in our minds, to describe events and states and the entities involved in them (p. 28).

In my study, I choose to name this category the Experiential Self, a contributor to the writer's self, and a result of the writer's life circumstances, according to Ivaniç (1998), and a reflection of the writer's experience (Thompson (2014). In naming this category "experiential" I follow the premise that authorial writing is a projection of the writer's identity as a knowledge creator and disseminator, and focus on four aspects:

a) writers' experiences, beliefs and attitudes about academic writing, with a focus on their relations as both readers and writers with the authors who informed their written work in Bachelor's programmes in L1. The main aspects pertaining to this are the ability to recall names of authors or researchers, and the inclination to explore their academic background;

b) writers' prejudice relating to authors' gender, age and nationality, which affects the actions and choices they make in the authorial process;

c) writers' perceptions of disciplinary membership;

d) agency, cultural capital and disciplinary communities impacting on their beliefs, attitudes and aspirations over three longitudinal interviews.

6.2. Cultural capital reflected in an academic script

Writing with sources is a foundational act in Western academia. Academic cultures all over the West influence our thought, create paradigms, discover new aspects of truth and bring change. Academic writers stand on the shoulders of these giants and enjoy the proximity of the knowledge they have produced. The wide span of their positioning, and the variety of views or theories, allow new generations of novice learners or academics to discover their own truths and shape a new vision of life. From a Bakhtinian perspective (1981), nothing comes from nothing, therefore, when generating and / or communicating thoughts in academia, one has to draw on what has been said or written before. Barthes (1977) theorises that the overwhelming mass of information readily available in the post-modern society transforms the author into a scriptor who uses a "ready formed dictionary" to produce a text now viewed as a collection of "quotations drawn from the innumerable centres of culture" (p. 146).

In the Western academy, the process of knowledge creation takes place in disciplinary communities populated with peers, mentors and researchers. Knowledge is founded on contributions of prominent academics and/or researchers, and is further disseminated and shared within the community which reacts to the new conceptualisation of the truth and takes note of the new contributions and actors. This synergetic circulation of knowledge between the members of a disciplinary community takes many shapes and meets the needs of the knowledge creators, users and re-creators. Hunt (2002) underscores the practical advantages underpinning the need for referencing systems where the names of knowledge creators are acknowledged. As he explains, this essential prerequisite for spreading the knowledge in the form of '*who said what'* goes beyond the legitimate aspect of keeping oneself away from plagiarism:

> ... [the writers] establish their own bona fides and currency, they advertise their alliances, they bring work to the attention of their reader, they assert ties of collegiality, they exemplify contending positions or define nuances of difference among competing theories or ideas (¶15).

A possible corollary of this important aspect of producing academically acceptable written work seems to be 'I write from and about other writers, therefore I exist in the academy'. In order to understand to what extent the NNS students were ready for academic encounters with authors in their scripts, some of the questions in Interviews 1 and 2 touched on their prior academic writing experiences in their L1 environment. The questions sought to uncover the range of name recall of academic authors, their inclination to learn about the academic backgrounds of the authors whose work they used in their scripts, and their possible prejudice in relation with authors or academic staff, such as gender, age or nationality, which may influence their attitude and/or choices.

6.2.1. Authors' name recall rate

In the everyday life of the Western higher education environment, eliciting names of authors or titles of articles, books or studies, is an everyday act. This goes to say that discussing one's prior academic experience, written works or assignments is often associated with names of researchers, theorists and authors who have influenced them as writers and creators. In this regard, name recall may signify a sense of self-identity, personal satisfaction, acquisition of academic experience and disciplinary membership.

6.2.1.1. Low name recall rate

The issue of name recall raised in Interview 1 showed students' difficulties in discussing authors' work used in previous academic programmes in L1. For example, one of the student participants was Thelma, a Thai student who was currently holding a lecturer position in L1 academic environment, and who was seeking to enrol on a PhD programme in accounting. In Interview 1 she indicated that she usually recalled names of authors rather than titles of studies or articles, but she did not produce any names.

Similarly, Adrian, stated that he was familiar with an academic involved in his area of interest, social work, but he was still unsure about the author's name:

> I can remember because a lot of articles about social work are [written] by her. She is a teacher in Wellington University. Her name is Lin, I think. (Adrian, Interview 1)

Camilla and Sienna seemed to attach low importance to the identity of the writer:

> In fact when I am reading academic writing I usually pay more attention to the article in itself, not the author. (Camilla, Interview 1)

> I just focus on the content, on the topic and main point. (Sienna, Interview 1)

However, Sabrina believed she would be able to remember sources in the future:

> I believe, in future, but not now. (Sabrina, Interview 1)

It is important to note that name recall of sources was not an unknown concept to the students. The inability to remember sources was limited to academic scripts. The connection with the author seemed to be possible in readings from the secondary school in their L1 environment. In this regard, Angela, a Chinese student, recalled a Taiwanese author:

> Echo. She lives in Taiwan, but she died. Her level is very elegant and graceful. I often read her books during my middle school. I am deeply impressed by her writing because she usually opens her heart to deep insight to show to the world. I am deeply touched […] every time I read I have a strong feeling. Sometimes I cried, sometimes I laughed. (Angela, Interview 1)

June, another Chinese student, remembered high school readings by an author named Chu Chi:

> He is a poet, writes a lot of poems, very famous. In my high school or middle school we read a lot of his poems and analysed his mind, his ideas. (June, Interview 1)

The qualitative analysis of the transcripts from which the excerpts above have been taken, highlighted a low name recall rate or academic background of sources. It is relevant to mention that the questions seemed to take students by surprise, as most of them did not understand why I was asking them that particular question. Although they did not put them in words, their reactions signalled by the voice tone and furrowed brows implied bewilderment at having to answer 'strange' questions and suggested that they had never thought of those aspects of working with sources. Their general un-worded questions were *'Why would I need to remember the name of the authors?!!'* or '*What are you getting at?!!'* or *'Why are you asking me this?!!"* or '*Is this a trap question?!!'* or even *'Are you all right?!!'* This finding seems to reflect students' low priority for working or bonding with sources in a way that would mark a disciplinary membership specific to the Western academic environment. In the next subsection I will report the recall rate recorded in Interview 2.

6.2.1.2. Student recall of authors' names and background information

Discussions with students in Interview 2 revealed changes in the way students paid attention to the authors and their background. At the interview, the students and I had access to their ABP extended writing papers, which were in majority research proposals. An important aspect of change was the newly acquired ability of the students to refer to authors by their surnames. Asked about important authors whose work informed their writing, students were able to indicate authors' names, and even some aspects relating to their professional background, and in some cases, they mentioned the year of publication of some materials from sources.

Angela, Heather and June recalled the names of the author(s) who contributed substantially to students' scripts, and Jack also added the year of publication:

> I think the first article is important. Chen. And also the third. Ghaffari. (Angela, Interview 1)
>
> Dr Guigan is a famous author. Maybe male. He is important in educational leadership. He is professor at a non-profit organisation, at a university. (Heather, Interview 1)
>
> I have 3 articles from Weber. (June, Interview 1)
>
> Brierley (2005). There are two books. (Jack, Interview 1)

Evidence supporting the students' familiarity with authors also included bibliographical details. Some students explained how they obtained the information about authors and why they needed to find out those details, which reflected the development of a habit or process that they followed in the pre-writing stages when they gathered support for their arguments. Angela mentioned that she did "some research about the authors", looking for "peer reviewed articles"; Sabrina checked "citation number on website", probably on Google Scholar in order to find out the frequency of citations from an article. All the students seemed to seek information about the academic background of the writers. In particular, June and Heather provided more information explaining that the authors were associated with non-profit organisations and universities in the research process.

> In our bibliography we have to do some research about the authors. They are lecturers and also some are professors in the accounting department and some have published some peer reviewed articles in Routledge. (Angela, Interview 1)

> For Adler I checked the citation number on website. It is about 146. It means it [was] quoted a lot and although the time. It is published before. 11 years. He provides a lot of basic knowledge for human resource outsourcing It is very useful and the article also provide a guideline about how to choose. As for his background, this person is a professor, so he has a rich experience. I checked the information before. (Sabrina, Interview 1)

> Actually, we only choose articles that have good quality, whether this article is reliable, or whether it is published by a famous publisher, or whether these authors are famous experts. I just check if this article is reliable. The information shows on the cover of the article. (Adrian, Interview 1)

> Professor at Cambridge University. He is quite authoritative in this area and it is one of the most important books in river management. It can be the textbook of the students who work on the river. I have this book. I bought it. (Jack, Interview 1)

> I googled him, and he is a very famous professor in the university of Waterloo. Canadian. He makes a lot of contributions to this area, and I can't remember the name of the organization. Maybe a research organization. (June, Interview 1)

In the excerpts above, the students indicated a number of criteria that drew on their appreciation of authors: position in the academic field (Angela and Sabrina), published work (Angela, Adrian), experience (Sabrina), academic authority (Jack), general recognition of their work or fame (June and Heather), contribution to the area of knowledge (June), and the perception of their written work as a textbook (Jack).

Summary of the findings relating to name recall

The details about authors that the students were able to recall and talk about signified a considerable change in their strategies of dealing with authors or external content after completing the ABP programme. They showed increased familiarity with authors, and an inclination to learn more from them in the research or pre-writing process. The authors became more than names attached to published research or to in-text references; the student writers started treating them as individuals with academic identities and contributions to disciplinary knowledge in general, and to their scripts in particular. This new way of approaching authors and their work signalled the development of a disciplinary identity which acknowledged the accessibility of the authors and their work in a shared disciplinary space.

In Interview 2, which marked the near completion of the ABP programme, the students were comfortable talking about research aspects, which signalled the existence of a knowledge space they felt safe to be in and tap into to create their own arguments and texts. They seemed confident in the relevance of getting to know background information about authors and the academic institutions where their research had been conducted, and the power of that knowledge gave them academic freedom of choice in relation to authors. This change in identity favouring a desire to access their disciplinary space was in stark contrast with their tentative comments at the beginning of the ABP when Interview 1 took place. Students' confusion at having to answer these questions displayed in Interview 1 was no longer evident in Interview 2. They found these questions relevant to academic writing and to their own writing with authors or sources.

6.3. Socio-cultural bias

One of the aims of the first interview was to investigate students' socio-cultural beliefs relating to gender, age, and nationality preferences. These aspects were analysed in order to identify possible sources of tension between the L1 and L2 academic environments upon students' enrolment on ABP. Their beliefs expressed in Interview 1 were compared to their opinions on the same topics in the following interviews. Changes in their perspective over the interviews or in their scripts were interpreted as shifts in their writing identity as a result of students' exposure to the L2 academic culture.

6.3.1 Gender bias

In Interview 1, the students were asked about their opinions about male and female authors, researchers and teachers as derived from their L1 academic environment experience. The questions were direct, seeking to find out who they trusted more in the faculty pool in their L1 academic environments, the males or the females, and why.

The data set contained numerous references to gender bias. For example, Adrian expressed the view that female academics are emotional:

> The female authors have more emotions in the articles. (Adrian, Interview 1)

Ashley expressed a more extreme view that female writing style was too intense and possibly inappropriate in an academic text:

> Most of time the female put more feeling in the article, like "I think so, I believe that, you can't deny me". I like it but it's not suitable for your research. (Ashley, Interview 1)

Mildred viewed female academics as empathetic and caring writers:

> The female always care for the world, the people. (Mildred, Interview 1)

Thelma highlighted that feminine qualities favoured a tendency to produce lengthy introductions – which is what she meant to say by using the terms "more introductions" below:

> Women write more introductions. (Thelma, Interview 1)

As illustrated by the excerpts above, the image of the female authors, researchers or teachers was primarily related to intense emotions, empathy and wordiness present in academic writing,

On the other hand, male writers seemed to have a strong, uncompromising, and unquestionable position as writers; their scripts are viewed as 'objective' (Adrian), 'concise' (Thelma, Edith), 'serious' (Mildred), and expressing 'no feelings', as Ashley puts it.

Apart from a gender divide in terms of the qualities projected by writers in academia, the students also considered how gender is assigned in different academic disciplines. At this point it is important to mention that student participants were involved in a variety of disciplines, such as Business and Communications, Geography, Social Sciences and Accounting, which may have been dominated by one gender. According to Sabrina (Communications), women had more authority in soft disciplines:

> I just happen to be interested in the gender; for example, if I study in education, if the author is female maybe I will trust this paper more than a male's. A female will be more careful about the details, so the gender will influence me. (Interview 1)

By contrast, Jack (Geography) felt that field disciplines were assigned to males, probably because he was familiar with his science discipline, Geography. In his L1 environment women were less likely to undertake field trips and deal with different weather conditions in the process of data collection:

> Most authors are male. Because in my major the author has to go out to field to collect records. (Jack, Interview 1)

These perceptions of gender imprint in academic texts seemed to be projections of gender roles in the L1 society at large, with potential points of tension if compared to current gender views in Western society that influence beliefs in Western academia.

Summary of the findings relating to gender bias

Students' opinions about gender prejudice were associated with concepts of objectivity, emotions, conciseness, empathy and skills displayed by gender members. They referred not only to gender-assigned roles in research, but also to specific styles of males and female researchers in different sections of a script. Female researchers were associated with concepts of softness, care, empathy, and subjectivity, in a sense that modelled a maternal drive, therefore their involvement was envisioned in soft disciplines. A student highlighted the fact that female academic writers produced more lengthy introductions in their scripts, as their sensitivity was extending to the reader care as well. By contrast, male researchers' projections were strong, uncompromising, powerful and in control, probably projecting the man's role in their L1 cultural environments.

An important aspect which may have influenced students' gender bias in academia may have been the discipline the students were studying or were accessing materials from. For example, softer disciplines, like Communications, were associated with female academics, while science disciplines, such as Geography, were perceived as male-dominated.

The next subsection will look at age bias applied to academics, another aspect of L1 cultural influence.

6.3.2. Age bias

In Interview 1, a brief discussion on the relationship between authors' age and the production of trustworthy research revealed a bias favouring older researchers. The intention behind raising this question was to find out to what extent the student participants' imaginary identities placed them in the position of authors involved in research.

An NVivo analysis identified six references to age bias in the data set, revealing various shades of prejudice. Ashley appreciated the ability of the more mature academics to provide support to their own ideas and arguments. Although she acknowledged that the younger colleagues may contribute with new ideas, their knowledge was not mature enough therefore not convincing:

> Actually, the old writers have more experience, more thought about their articles, but sometimes young people will give you some really new ideas. But you do not find the ideas to support the article. Older writers will find many resources to support their articles. (Ashley, Interview 1)

Ken believed that knowledge must be paralleled by experience. The age preference was indirectly expressed, as in practical terms 'experience' must be the result of long years of practice.

> The older they are, you can learn more knowledge, especially in university. We can see some good lecturers or doctors in hospital. People respect them because they have more knowledge, and they have more experience. (Ken, Interview 1)

Paige introduced the notion of knowledge complexity to suggest that intellectual sophistication is the consequence of the experience acquired:

> Mature. It is very complex, very hard to understand. I think they have more experience. (Paige, Interview 1)

Similarly, Thelma felt that the more mature researchers helped her better understand the overview of the subject matter:

> Personally, I like the older authors because I get the big picture. (Thelma, Interview 1)

An explanation for the age bias was provided by Sabrina who viewed it as a consequence of the L1 culture which demanded respect for and recognition of the elderly's authority:

> Maybe it is caused by the Chinese tradition, so in our mind elder people will be more professional. Just because the experience. (Sabrina, Interview 1)

An opening to a degree of trust for younger academics seemed to be generated by the new social media. Paige believed that the elder researchers may have difficulties in handling such topics:

> I think I would choose the 30 years old if the article is about the social media. I am not sure the 60 years old understand the topic. (Paige, Interview 1)

Paige's remark seemed to imply that the emergence of new disciplines based on media platforms may create a niche for the young teachers or researchers who may have better computer skills.

Summary of the findings relating to age bias

Student perceptions about the standard age of the successful and knowledgeable academic represented a socio-cultural extension of their L1 academic environment. Their opinions did not impact only on how they viewed or valued the academics of different age in the new L2 circumstances, but also on their readiness to act as academics in academic scripts, given that most of the students were in their mid or late 20's. An important question raised by the interview elicitations was whether they had a predisposition to express a voice in their scripts that was to be 'heard' by the experienced academics, or whether they were ready to contribute to the disciplinary knowledge, given their identities of very young people.

6.3.3. Nationality bias

One of the points discussed touched on the students' confidence in L1 research compared to the research conducted in other countries or areas in the world. The purpose of the discussion was to understand to what extent they value their L1 research in an international context. The students answered a number of hypothetical questions probing what preferences they might have if they were to choose between a Western article, i.e. by British, American, New Zealand, Australian or Canadian researchers, or an article written by a researcher from the L1 environment. The answers are grouped into three categories, as presented below.

a) Favouring Western research

The largest category strongly favoured Western research, particularly that originating in North American and British environments. Although the question requested an expression of preference not criticism, a lack of confidence in the L1 research was implied in most of the answers. It is important to note that the rationale for their preferences carried a variety of inflections.

In the excerpt below, Ashley expressed a preference for the "American" research, and in conversation it became clear that by "American" she meant US research:

> Maybe I will choose the American one. I think the way of thinking is different. I think that's the important thing. In China most of them graduate from the Chinese universities, but the American have huge resources to support their ideas. (Ashley, Interview 1)

Ashley's inclination towards the American academic culture was driven by the perception that the US research is extensive, well-funded and scientifically founded, and therefore it offers wide possibilities for further research compared to the research prospects in China.

June expressed a similar preference for the American research:

> American, because in this area, America, is better. I just want to choose the English-speaking countries. I think maybe teachers or my supervisor, their ideas are more similar to the writers from USA, not Chinese. (June, Interview 1)

In the excerpt above, June seemed to be trying to create a writing Self that accorded with the expectations of her Western academic readers, her teachers. Her preference is not a direct statement of disapproval or disregard of L1, but rather an attempt to align with her L2 research environment, which she perceives as being close to the American academic culture.

Whether they preferred the British or the American environment, both Jack and Wendy doubted the professionalism of their L1 environment. Jack did not find that research environment reliable:

> I prefer British because the research situation in China is not good; I do not believe them 100%. (Jack, Interview 1)

However, Wendy felt she trusted any other environment but that of her own country, suggesting that this was a general belief among her compatriots:

> Maybe the Ameri – (stops) because I am Chinese student and Chinese students always think that Chinese academic community - not very professional. Except the Chinese, all other countries – OK. Except for China. (Wendy, Interview 1)

Nora seemed to bear the most uncompromising attitude towards her L1 research culture, which she compared to a domain devoid of substance or depth:

> Not Chinese. I don't trust Chinese academic. All academic seems like you have a skin but empty inside, but here they have skin and bone. (Nora, Interview 1)

In line with the critical views presented above, on a more optimistic note, Laura viewed L1 research as a stepping stone towards Western research, particularly British, which she seemed to be highly appreciative of:

> Maybe at first I would choose the Chinese. It is easy. Maybe some concepts are complex, so it would be easy to understand. Then I will read the British. (Laura, Interview 1)

In her answer, Laura employed modality in her references to her L1 cultural environment, stating that she 'might' consider the L1 research. However, she expressed her preference for the British research with certainty, "I will read the British".

The underpinning rationale of perceptions relating to the quality of different research environments seemed to be a distrust of academic and research traditions in the L1 academic environment. Western countries, such as the USA and Great Britain, were credited with high research quality, probably the reason why they were undertaking PG studies in a Western country.

b) Having a neutral attitude

The second group showed a neutral attitude towards research location. For example, Edith and Kim displayed a nationality-blind attitude and were even surprised by the question, but for Ryan the choice depended on content or specialisation, not nationality:

> I think nationality affects my consideration. If you look for information about natural disasters, you look for key words for example Japan – tsunamis, they have very good experience. For me it depends on whether this article can be practical in my study. Neutral, not depending [on] the strength of research in different areas or countries. (Ryan, Interview 1)

c) Showing confidence in L1 research

Finally, the third category represented by one student, displayed confidence in the L1 research. Adrian, an experienced social worker from China, pointed out the relevance of the L1 research due to a familiarity with its culture.

> I think I would choose a Chinese researcher because we have the same background. His research has more connection with my life, maybe I can understand his ideas easily. (Adrian, Interview 1)

The contrast between Adrian and June should be noted in the first category above, in that Adrian's primary concern is to himself as a writer, whereas hers is to the teacher as reader.

Although the exit interview, Interview 3, did not contain any questions relating to possible research nationality bias for aspects of comparison, I analysed all the PG scripts submitted by students. I performed a Google Scholar search of all the entries of the reference lists to get information about a) the nationality of the authors, b) the academic affiliations under which the studies were conducted, and c) the country where the research took place. In cases where the source was not listed on Google Scholar, I accessed the university's academic database.

The analysis of the PG assignments showed notable changes in the importance students attached to research originating in L1, as well as in other NNSE or non-Western academic environments, from a geo-political perspective. I present the main findings below.

A noteworthy finding was that the research area of trust shifts from national environments to a trans-national disciplinary community. Understanding how disciplinary communities work represented an important aspect of change in the experiential self. This was evident in the sources which students accessed and used in their PG scripts (Appendix 12).

Ashley, in a paper on financial reporting, backed up her arguments with knowledge from research studies originating in universities located in Jordan, Romania, Australia and

USA. This finding marked a significant change from the opinions expressed in Interview 1, when she strongly favoured American research. Thus, two out of four sources used in her assignment were from non-native speaker of English (NNSE) research environments, one from an Australian, and only one from a US university (Appendix 12).

Similarly, June, who initially supported the US research, decided to use sources associated with universities located in Oman, Poland, Switzerland, Finland and China research environments that at the time of Interview 1 were not in her area of preference. In her paper, "Advanced Marketing Planning and Strategy", six out of ten sources were from NNSE or non-Western environments (Appendix 12). Jack, who in Interview 1 stated that the Chinese research was "not good", showed a significant adaptation to a boundless and unprejudiced disciplinary community. The reference entries showed that nine out of twenty-four sources were from China. A significant drive for change was his Geography paper on "Environmental change of the Loess Plateau since the Last Glacial Maximum". The topic required specific geological information about the Yellow River, which implicitly necessitated research data from Chinese academic institutions. This illustrates how content, the main constituent of a disciplinary community, recalibrates inclinations towards research areas, and opens up interest for more research 'territories', an expansion that introduced the student to the disciplinary community rather than a particular research environment.

Summary of the findings relating to the socio-cultural bias

A change in attitudes towards research, which in Interview 1 was viewed by a large segment of the student cohort as a fragmented knowledge territory, indicated the relevance of the experiential self in analysing student developmental processes. Students' interactions with the L2 disciplinary environment diminished the influence of their L1 environment. As a result, their perceptions of the social world changed, along with habits, beliefs, dispositions and reactions to it. As writers, they adjusted to the wider disciplinary community, and their scripts reflected a writer identity that was based on inclusiveness, focus on topic, and recognition of the research space extended boundaries.

6.4. Agency and disciplinary membership

A salient point of Interview 1 was my aim to find out to what extent students developed a feeling of belonging to their disciplinary community. The findings above – name recall and an interest in the authors' academic background – seemed to be facilitating factors which could shape a feeling of community membership. In Interview 2 I moved forward and asked questions relating to their perceptions of disciplinary membership.

Asked whether they felt they had anything in common with the authors they cited, most of the students gave negative answers. Despite giving a negative answer, Angela appeared to expect this to happen sometime in the future as she answered "not yet":

> Not yet. I just know their position, role in accounting. If I rank the level 1, 2, 3, 4, 5, 1 is least, 5 is very connected, I think my level is 3. I feel to some extent because we focus on the same area and the same method. I think I can learn from them to do better in my proposal or research. I think I am getting closer to them. (Angela, Interview 1)

By contrast, Nita was quite clear in rejecting the possibility of belonging to such a community

> I don't. I never think about a community so I never consider one. (Nita, Interview 1)

Adrian accepted the idea of community membership more in a logical sense rather than in a factual one, suggesting the idea of inevitability in being part of such a community:

> Yes, I think me and these two authors all focus on the criminals. We all try to find what intervention or what programme would help the criminals. We focus on the field. We must have something in common. (Adrian, Interview 1)

Overall, at the time when the second interview took place, which marked the completion of the ABP programme, in terms of the disciplinary community membership, the students were not ready to position themselves in this space. Their expectation relating to academic work was not one that subscribed to a *'give and take'* exchange, which would allow both absorption and creation of knowledge. This position was encapsulated in Heather's answer to the question of whether she would like to have a discussion with one of the authors whose work she used in her text, who answered “I would ask him questions” ruling out the possibility of a discussion or an *exchange* of opinion with an author.

Summary of the Authorial Self findings

The Experiential Self chapter was based mostly on student perceptions expressed in Interview 1 when newly arrived students’ writing identities were the consequence of their L1 Bachelor’s education. This chapter has revealed a series of cultural beliefs deeply rooted in their writing identities which were about to be tested in the new L2 academic environment. The sections above have shown a gender bias, projecting female researchers as soft, subjective and approachable, contrasting with an image of the male researchers who appeared strong, objective and powerful. The age and nationality biases showed an orientation towards older and more experienced researchers as well as an inclination to consider Western research studies.

These preferences did not transfer to their expression of voice in writing. Different conceptions in their L2 environment in terms of gender, age and nationality representation highlighted in Interview 1 were potentially intimidating to the ABP student writers. However, answers elicited in Interview 2 suggest adaptation to new ways of viewing these matters. The findings underscore the challenges lying ahead for the student participants in their contact with a relatively gender-, age-, and nationality-blind academic culture as the one in New Zealand, which was their L2 academic environment.

7. Communities of Practice trajectories and evolving disciplinary identities

This chapter is primarily based on the data collected in Interviews 1 and 3. The purpose of this inquiry was to understand the students' perceptions of their positioning in their disciplinary space at two points in time, marked by Interviews 1 and 3. As all the students had secured a Bachelor's degree in the L1 environments before coming to New Zealand, and had been given a PG offer of place conditional on successful completion the ABP, it was relevant for this study to get insights into their perceptions of belonging in their disciplines of choice.

An important aim of this chapter is to establish a relationship between the students' perceptions of their writing identity as elicited in interviews, and the textual features they used in their texts, which project – or do not project – a writing identity which allows – or does not allow – voice to surface. The rationale of this aspect of investigation was in line with the literature on voice and identity which views a disciplinary community as a space with its own protocols, norms and rules of engagement in discourse, to which participants subscribe with different levels of motivation (Ivaniç, 1998; Hyland, 2009). The student participants were ESOL students with previous commitments to their L1 CoP as they had already secured a Bachelor's degree in their L1 environment before the ABP enrolment. They undertook studies in New Zealand and displayed various degrees of CoP awareness or willingness to become part of the L2 disciplinary space.

This study subscribes to the view that the extent of a student writer's CoP engagement is reflected in the linguistic substance of their texts. The textual features that my study proposes as signals of voice which have their findings presented in the Rhetorical, Authorial and Experiential Selves chapters (Chapters 4-6) are analysed through the lens of the Communities of Practice theory.

In this chapter I will first show what instruments of data collection were used in determining the students' engagement in their disciplinary CoP. Second, I will present the emerging categories resulting from an analysis of the students' positionings in the CoP circles. Finally, I will introduce and discuss three case studies which model the use of the textual features of voice proposed by this study.

7.1. The design of the CoP circles

In Interview 1, I gave the students a worksheet with four circles and asked them to position themselves as follows:

Circle 1: positioning in their disciplinary CoP, in L1 context before NZ or ABP

Circle 2: positioning in their disciplinary CoP at the time of Interview 1

Circle 3: projected positioning in their disciplinary CoP at the end of the PG studies

Circle 4: positioning in their disciplinary CoP upon return to their L1 environment, after study completion – re-projected

In interview 3, I gave the students a worksheet with similar instructions, this time containing only three circles, as they were half way through to PG studies completion:

Circle 1: positioning in their disciplinary CoP in L1 context before NZ and ABP

Circle 2: positioning in their disciplinary CoP in NZ now, as a PG student

Circle 3: positioning in their disciplinary CoP upon return to their L1 environment upon study completion – re-projected

Below I present an example of the original circles collected from Angela, with her CoP positionings in Interview 1 and 3 (Figure 52):

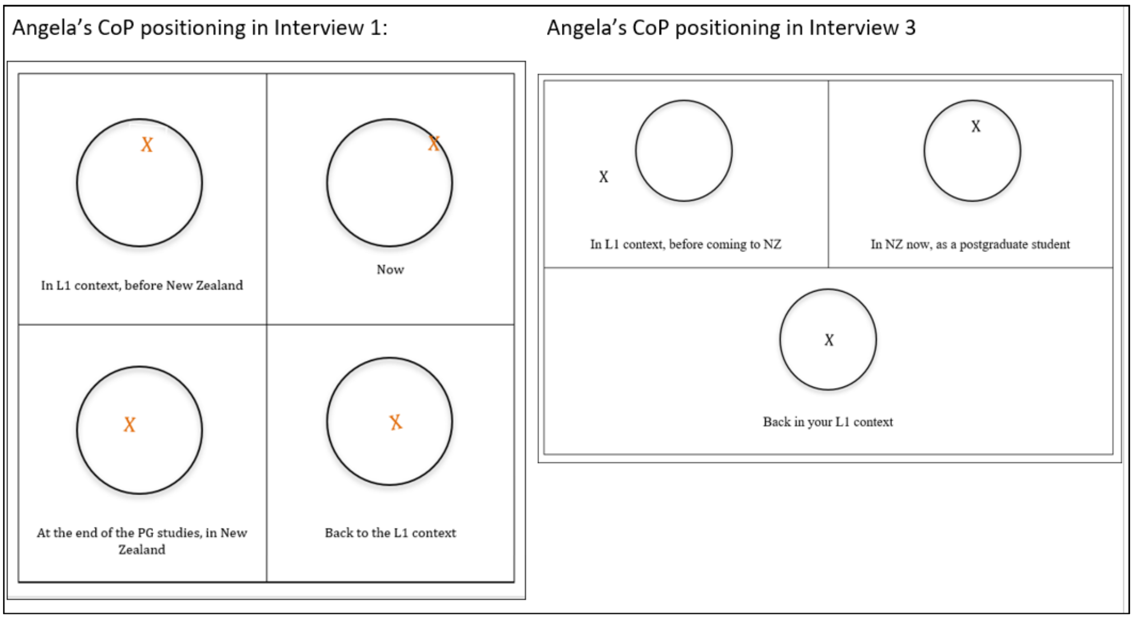


Figure 52: Angela's CoP original positionings in Interviews 1 and 3

In order to facilitate a comparison between students' positionings in the two interviews, and for a subsequent analysis of identity change, I coded the data considering the location of their positionings in the two sets of circles in six points of positioning (Figure 53 below):

Outside the circle	On the circle line	Inside – periphery (close to the circle line)	Inside midway to the centre	Inside close to the centre	The centre of the circle
1	2	3	4	5	6

Figure 53: Codes applied to the circle positionings

In Figure 54 below I present an example of how the codes were applied to Angela's CoP positionings in the two interviews (Interviews 1 and 3):

Angela	In L1 context, before NZ	Now (Interview 1)	At the end of the PG studies	Back to L1 context
	3	**2**	**3**	**5**
	In L1 context before coming to NZ	In NZ now, as a PG student (Interview 3)		Back to the L1 context
	1 (far)	4		6

Figure 54: The codes applied to CoP positionings to Angela's circles

After collating the data from all the student participants in Interviews 1 and 3, I collapsed the data into two charts (Figure 55 below and Figure 56 further below in 7.3.).

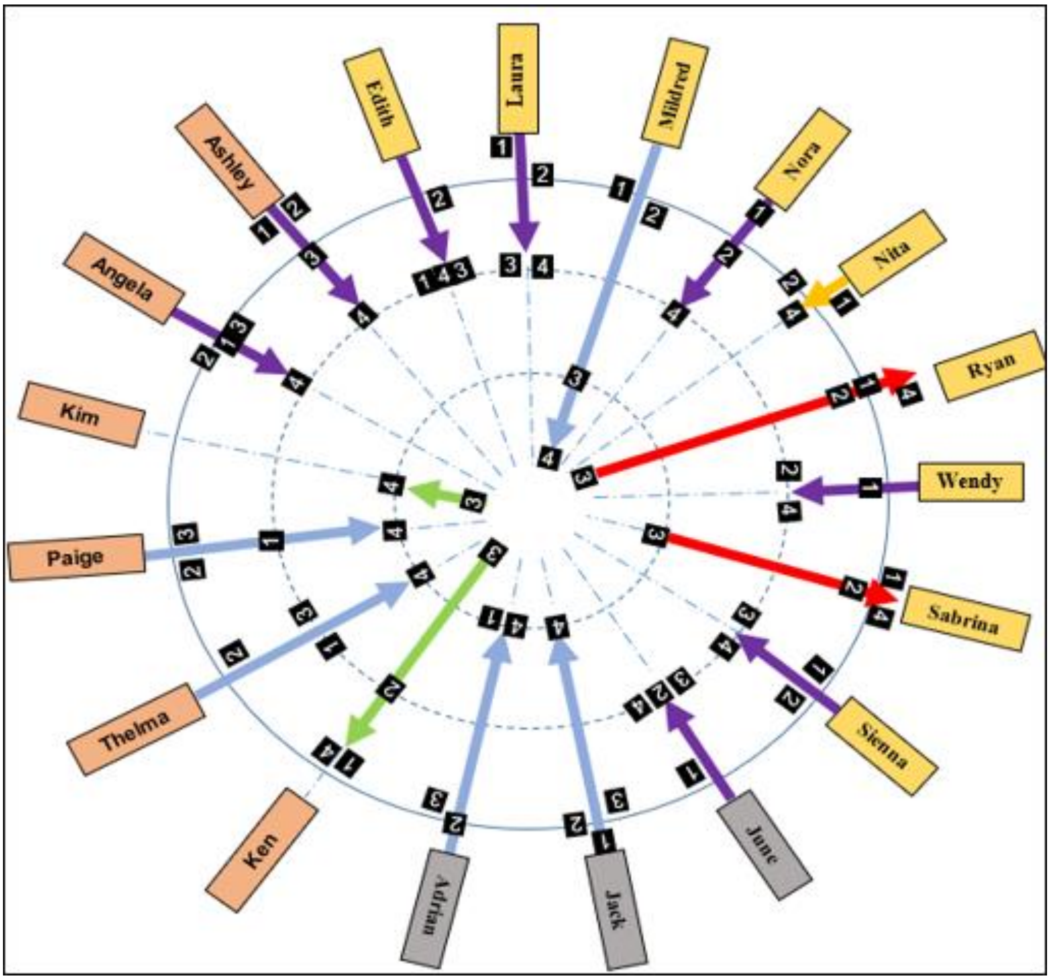


Figure 55: Students' perceptions of their positioning within the CoP in Interview 1

In the above-mentioned charts, I provided a visual representation of the student positionings in their CoP space.

Each of the two charts is followed by three explanatory keys (see below); Key a) shows four types of positioning which signify the four questions; Key b) shows the five arrows in different colours and their directions which illustrate the patterns of identities resulting from the data coding.

Key (a): Numbered boxes attached on the chart illustrating the questions asked in Interview 1

The numbered boxes indicate the following:

1 positioning in the CoP in L1 environment, before enrolment on ABP

2 positioning in the CoP at the time of Interview 1

3 projected positioning in the CoP at the end of the PG studies

4 projected positioning in the CoP upon return to L1 environment

Key (b): Patterns identified in CoP positionings in Interview 1, as illustrated by the colour of the arrows

(blue)	Pattern 1: Transition towards the centre, with or without fluctuation along the way
(red)	Pattern 2: Transition towards the centre but moving outside when returning home
(green)	Pattern 3: Transition towards the centre then moving outwards
(purple)	Pattern 4: Progression stops midway through to the centre
(orange)	Pattern 5: Access limited to peripheral locations

Key c): Students grouped by prospective discipline of study, as illustrated by the boxes attached to the bottom of the arrows

(peach)	Finance & Accounting
(yellow)	Communication Management
(grey)	Others

7.2. Existing and imagined identities

The patterns of identities displayed in Figure 55 above indicate that at the time of Interview 1 most of the students felt they were on a pathway towards the centre, with or without fluctuations. However, in Interview 1, when these positionings were expressed, only one student, Mildred, indicated a sustained and confident progression towards the centre. At that point in time, she felt that upon return to her L1 environment, after completing her studies in New Zealand, she would be in a central position, meaning fully engaged, in her disciplinary community. Mildred stood out among her peers as the student with a *strong progressive* identity at the time of Interview 1.

Another four students, Jack, Adrian, Thelma and Paige also showed a sustained progression, but their imagined identities were more cautious, indicating that they would be close to, but not in the centre of their communities. This identity group emerged as the *moderately confident progressives*.

The degree of caution was greater in the positioning of nine other students, Angela, Ashley, Edith, Laura, Nora, Nita, Wendy, Sienna and June, as their prospective progression stopped midway to the centre. This constitutes the most consistent identity group pattern in Interview 1. Although most students displayed faith in their progression, the possibility of reaching a central position in their CoP was not considered. This identity group came forth as the *tentative progressives*.

A fourth identity group emerged as *pessimistic-about-L1-return progressives*, and was constituted by Ryan, Sabrina, Ken and Kim. These students had the identity of progressives in L2, with a good advancement in the L2 CoP. However, at the time of Interview 1, they had serious doubts of a possible central positioning in their L1 CoP. They viewed their disciplinary progress in L2 as irrelevant or unsustainable when they were to go back to their countries.

Overall, the data show students having a consistent confidence in the development of their CoP identity in the second language environment at the time of Interview 1. However, not all the student participants displayed imagined identities that would allow them to take advantage of the projected identity progression in their own culture.

Particularly the path of the *pessimistic-about-L1-return progressives* became a cul-de-sac which forced them to retreat from the prospect of having a similar success in their L1 environment.

7.3. Existing and imagined identities at the time of the exit interview

In Interview 3, the CoP circle worksheets were administered in the same procedure as in Interview 1. The data was collected, then collated into emerging categories. The resulting chart is presented below in Figure 56 below:

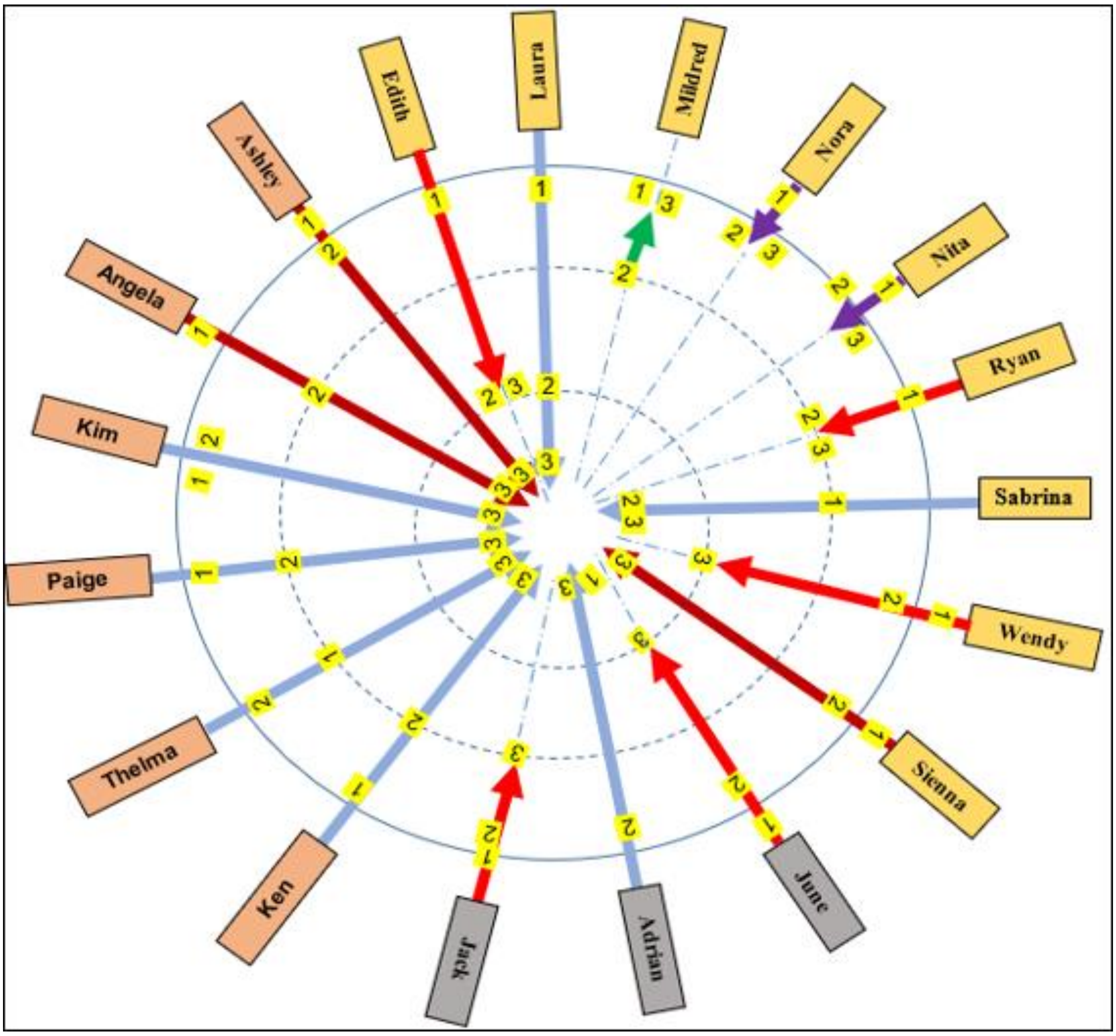


Figure 56: Students' perceptions of their positioning within the CoP in interview 3

Key a) The numbered boxes attached on the chart illustrating the questions asked in Interview 3 represent the order of the questions asked:

The numbered boxes indicate the following	
1	positioning in the CoP in L1 environment, before enrolment on ABP
2	positioning in the CoP at the time of Interview 3, as a PG student
3	projected positioning in the CoP upon return to L1 environment

Key b): Patterns identified in CoP positionings in Interview 3, as illustrated by the colour of the arrows

	Pattern 1: Transition towards the centre, always in the community space, reaching the centre
	Pattern 2: Transition from outside towards the centre, reaching the centre
	Pattern 3: Transition towards the centre limited to peripheral locations then moving outwards
	Pattern 4: Transition towards the centre with some progression, but never reaching near centre
	Pattern 5: Transition from outside limited to peripheral locations

Key c): Students grouped by discipline currently studied at the time of Interview 3, as illustrated by the boxes attached to the bottom of the arrow:

	Finance & Accounting
	Communication Management
	Others

Students' indications of their positioning in the CoP space showed significant changes in the exit interview (Figure 56 above). Mildred, the only student who showed a strong progressive positioning in Interview 1, singled herself out in her cohort as a *pessimistic-about-L1-return progressive* in this interview.

The *moderately confident progressives* identified in Interview 1 (Figure 55 above), saw themselves as progressing further reaching a central position in the disciplinary space. The only exception was Jack, who took a step back at the prospect of returning home. Jack's identity pathway will be analysed later in this chapter as a subject of a case study (7.4.1).

The *tentative progressives* in Interview 1 underwent identity changes. Angela, Ashley, Laura and Sienna left the caution behind and expressed confidence in a central CoP position after returning to their L1 environment. Similarly, Edith, June and Wendy became more confident in their L1 future CoP positioning, taking a step farther towards the centre. However, there were two exceptions to this increased positivity; Nita maintained her overly cautious views of CoP centrality, showing a stationary pattern of reluctance in both interviews Similarly, Nora stepped back into a diminished centrality showing an increased caution.

It is noteworthy that the four students in the *pessimistic-about-L1-return progressive group* identified in Interview 1 underwent a noteworthy change. Three of them, Sabrina, Ken and Kim realised that the L2 CoP identity would continue in L1, after all, and reached CoP centrality. Also, Ryan progressed, albeit with a smaller progressive step.

Overall, despite two notable positionings, with Mildred switching from the most to the least confident student, and with Nita maintaining a tentative positioning, most students expressed their confidence that the relevance of the CoP identity nourished in L2 would be maintained in the L1 CoP upon return to their home ground.

The patterns of imagined identities resulting from the analysis of the students' positionings in the CoP circles analysis will be further discussed in the following subchapter, the Case Studies, which take a closer look at Jack's, Adrian's and Sabrina's CoP trajectories, as well as at the empirical underpinnings evident in interviews and text analysis.

7.4. Case studies

The case studies presented in this subchapter will highlight the connection between the CoP positionings reflecting the students' existing and imagined identities on the one hand, and the relevance of interpreting the voice signals expressed in writing by PG students, on the other hand. The Selves' trajectories of three students, Jack, Adrian and Sabrina, will be analysed through the lens of their experiences and beliefs that they brought to the L2 environment. However, their cultural perspectives changed to some extent under their exposure to the L2 environment that the students had to understand and adapt to in order to be successful in their PG studies.

At this point it is important to explain the choice of the students to be subjects of my case studies. First, in interview 1 CoP positionings, Adrian and Jack were at the same level of CoP involvement. Both of them thought that at the end of the PG studies in New Zealand they would go home and have a near-central position back in the L1 CoP. However, in Interview 3 their positionings were quite different; Adrian became more confident and indicated a central positioning back in his L1 CoP, while Jack took a step backward thinking that his position back in the L1 CoP would not be as successful as he had initially thought (Figures 55 and 56 above).

Second, Sabrina singled herself out in her cohort through two different positionings. In Interview 1, Sabrina was in the category of the *pessimistic about return to L1* after the PG studies in New Zealand; she saw herself as an outsider in the L1 CoP (position "4" was outside the centre, Figure 55). However, at the time of Interview 3, Sabrina's expected involvement in the L1 CoP upon return home changed notably; from a projected outsider, she became a projected successful professional who would have a central position in her L1 CoP (Figure 56 above, position "3", reaching the centre of the CoP circle).

These different perceptions elicited from Jack, Adrian and Sabrina in Interviews 1 and 3 had to be analysed and explained, which made them the subjects of the three case studies that I will present in this section (7.4). Moreover, it was important to understand how or if changes in identities were reflected in these three students' writing.

Their L1 cultural beliefs which they imported to New Zealand were first challenged in the ABP programme that introduced them to the L2 academic environment. They were taught the principles of the L2 academic writing and they were asked to produce writing papers in a way that reflected the requirements of the L2 PG environment. When enrolling in their PG programmes of choice, they had to prove they 'were ready' to function in a new academic environment.

The Rhetorical (Chapter 4) and Authorial (Chapter 5) Selves presented in the previous chapters proposed a number of textual features that have the potential of expressing the writer's voice and writing identity. The findings of those chapters were tested in developing three case studies and correlated with students' own positionings on the CoP circles. The data pertaining to these three cases were collected from the three longitudinal interviews and two scripts, one submitted on the ABP and one on the PG programme.

The analysis of the text proposed by the current study as conducive to an expression of voice data constitutes a model of how voice features are interpreted and used to identify changes in writing identity.

7.4.1 Case one: Jack

Jack was one of the students selected to be a subject in my case studies, particularly because of his imagined positioning upon return to his country, and the rationale he presented in support of his positioning.

He was a Chinese student enrolled in a Master of Science degree who had studied the same discipline for the Bachelor's degree in his country. His positioning in the CoP in both interviews showed consistency mixed with a degree of circumspection. As seen in Figures 55 and 56 above, in both interviews he saw himself as an outsider to the disciplinary space upon enrolment on the ABP, and only at the periphery of the CoP circles at the time of the interviews. In terms of his imagined identities upon return to L1, in Interview 1 (7.2, Figure 55 above) he was part of the *moderately confident group*.

However, in Interview 3 (7.3, Figure 56 above), at the time when he was close to returning home, Jack indicated a more conservative projected involvement in the L1 CoP. This case study attempts to identify connections between his positioning in the disciplinary community with elicited responses in interviews and an analysis of the decisions he made in writing.

7.4.1.1. Appreciating 'beautiful language'

In Interview 1, Jack presented himself as a confident writer in Chinese. He was confident enough in his L1 writing skills to upload to Facebook the "little fiction" he had produced on topics of L1 science and society. His scripts were not "formal articles", but his friends in China had told him they believed he would be "a good writer some time ". His idea about a good writer was someone who produced "beautiful language". Explaining this, Jack commented that in informal Chinese "we can use different language to describe one thing, and you can make the sentence like [a] poem". He explained that compared to the writing for a general audience, Chinese academic writing did not have "the same style" and "the words are not beautiful". He theorised that in contrast to the general writing, where the writer could use their imagination to express themselves in an "abstract way", Chinese academic writing was similar to English writing, with "the same logic, the same style, the same structure".

Jack's writing experience in both languages allowed him to draw parallels between the two languages and writing styles. For example, he explained that the sentence in the "normal" (i.e. informal or general literature) Chinese writing is very short, but in academic writing it is quite long because the writer needed to add "'when', 'what', 'how'". The inferences drawn from his explanation were that both Chinese and English academic writing failed to meet his aesthetic standard as the script could not be "beautiful" or poetic. Similarly, it could not be abstract because it was constrained by down-to-earth information that should be fed into a sentence, such as 'the when's, the what's and the how's'.

Discussing what makes a good writer in L2, Jack indicated that a writer should introduce quotations into the text and “provide evidence” to their claims. Using “other people's opinion”, particularly a “reliable, authoritative opinion”, was an important element he learnt in L2 while on the ABP. He identified two situations requiring the use of external content; first, when he did not know anything about a particular topic, “I need to use opinions”; second, in some areas where he had an opinion, but needed “to find articles that can support [his] opinion”. The latter situation raised some issues relating to the critical thought he developed in a script. Asked for clarification, he indicated that the sources he looked for *had to* converge with his opinions, with no conflicting or differing nuances, as he thought that opposing ideas were not good in writing.

Interview 2, however, showed a notable change in the way Jack chose sources and external content, coupled with an awareness of a new strategy. He stated:

> I think I improved in some aspects, especially in how to collect the journal articles, how to write literature review. In the first semester I always selected information that I want.

This shows a noteworthy change in the way he negotiated knowledge with authors, and it was probably the influence of the disciplinary writing he was accessing for his ABP assignments.

7.4.1.2. Being modest, humble, sensitive, permissive and unchallenging to authority

Another aspect touched on in Interview 1 was about the image he wanted to project as a writer. Jack’s main concern was to “present evidence” for the content developed so that his reader would think “This is a good writer!”. He did not want to project himself as strong, but “very modest” and “humble” because he had little confidence about what he wrote; his main area of interest in a script was pure content delivered in a simple way. The ideas in his text had to be stripped off textual features that conveyed individuality or personal achievement because “academic writing should avoid to emphasise the author’s character or attitude”.

The modesty and humbleness he injected into his texts had to be also aligned with an indisputable reverence for the authors' authority. Asked about the possibility of challenging the authors' ideas, he strongly rejected it because

> I cannot doubt. They have evidence. I will challenge, but not in my assignment. Maybe in a short chat. Just in speaking.

This admission may carry the inference that his total submission to the sources' authority was not the result of a lack in critical thinking. Jack was ready to engage in critique, but only in informal environments, definitely not in writing.

As a reader, he did not focus on the authors' biographical or professional details because he was exclusively concerned with the content he tapped from the authors' scripts. However, this strategy did not also apply to fiction readings because

> Fiction has a story. Maybe it was a real story of the authors, or the experience of the authors, or just he imagined this.

In Interview 2, though, Jack showed a closer and more personalised rapport with the authors, whom then he viewed as 'people' rather than impersonal references in a text. He displayed a particular attachment to an author named Gary Brierley:

> He is quite authoritative in this area [and wrote] one of the most important books in river management. It can be the textbook of the students who work on the river. I have this book. I bought it.

The suggestion that Brierley's book could be used as a textbook, reveals that his L1 learning set of values had not changed. A textbook was still a learning artifact that Jack appreciated, and this increased his appreciation of Brierley as an author. Jack also admired Brierley and his work for the sources he used in his publications, which created new reading opportunities: "lots of articles are in the reference list of this book, so I found many articles".

7.4.1.3. Unwilling to contribute to the New Zealand disciplinary CoP, but ready to contribute to the L1 CoP

Jack was confident in his science skills. He studied science before coming to New Zealand, and he knew he would work in that area of knowledge in the foreseeable future. However, studying science did not make him feel as an insider in the science community. He had studied it in China, but did not feel a particular attachment to that disciplinary community because he was “only a student”.

In Interview 1 he felt he was at the gate of access to the L2 community (7.2, Figure 55 above), not inside it. He predicted he would step *inside* the disciplinary community at the end of the PG programme, but when he returned to China, he would progress significantly towards the centre, imagining it as a place with intense engagement in the L1 community. The prospect of returning to China gave him more confidence in the centrality of his position in the discipline, but he thought this was not possible while in New Zealand. The reason for this reluctance and peripheral positioning in the New Zealand community was the language:

> Because in my language I have confidence. In here [i.e. New Zealand] I have no confidence.

Jack did not feel he was an active member of a scientific community, despite having secured a Bachelor’s science degree in his L1. This defined him as a *moderately confident progressive* in the CoP space (Figure 55 in 7.1 above). He downplayed his position as “not a very good member, just a member”. The reason for this positioning seemed to be the feeling that he did not think he contributed to the discipline through his study or the assignments he submitted, and neither did he believe that he was expected to contribute in any way. He was very candid in expressing his perceptions of his role as a student:

> I don’t contribute; I just summarise previous studies.

He also felt his only form of contribution to the discipline was to share some knowledge from his L1 with the new L2 community:

> Bring some information about the Chinese. This is what I contribute to New Zealand, but not contribute to the whole [discipline]’.

This shows that Jack modestly thought that his knowledge was not so relevant to the L2 disciplinary CoP.

7.4.1.4. Favouring research from powerful countries

In Interview 1, I introduced a discussion of the choice of sources he used in writing from a geo-political point of view. My intention was to understand how nationality bias might affect his choices of authors or the external content he introduced into his writing, and how those choices may provide insights into the physical parameters of a community of practice envisioned by Jack as a writer.

Jack believed that nationality mattered, and that power played a role in research. His rationale was that developing countries and smaller albeit developed countries focus on their own land, so they are not involved in world-wide concerns. His country, China, being a developing country, and New Zealand being a developed but small country, were in these categories:

> New Zealanders focus on what happens in NZ, Chinese people focus on what happens in China.

However, he zeroed in on research from two countries, Great Britain and the United States, because he thought they “focus[ed] on global events”. In his view, these were powerful countries because

> Their university is more powerful than other university, especially Cambridge, maybe.

Jack associated academic power with a special research technique and particular financial conditions, therefore, his first choice for a research environment and published material would be the British academy, followed by other English-speaking Western academic players, such as Australia, New Zealand and Canada, adding Germany and France, two powerful countries, albeit not English-speaking.

He gave credit to his own L1 research environment particularly for a rich cultural history, but not for science research. His answers were prompt and reflected the existence of an index of values or a scale of aspirations which seemed to be his guidance in choosing sources with a high degree of reliability for his own research. Despite the reservations expressed regarding his L1 academic climate, Jack was willing to "contribute" and "introduce some study methods to our country [i.e. China] and introduce some principles or concepts". All in all, Jack was determined to contribute to his L1 CoP, not the L2 New Zealand one probably because his future imagined identity was to live and work in China and not NZ. The corollary of this finding was that in his mental projections, the disciplinary community was not an 'all world' inclusive space, but a fragmented puzzle which was defined by clear national borders.

In order to evaluate changes in Jack's writing identity throughout my longitudinal study, I analysed the sources he used in the PG paper, particularly in terms of the authors' academic affiliation and the country where research took place. As seen in Appendix 12, 25% of the sources used by Jack in the PG assignment originated in China. Despite a reported lack of trust in the L1 research, Jack chose to include research findings and statistical information originated in his country, signalling a change in the personal research environment boundaries set by himself in Interview 1. The new writing identity developed in an L2 environment prompted him to be more inclusive and to reshape the space of his disciplinary community.

7.4.1.5. Interviews summary: CoP signals in Jack's interviews

Jack was on a *moderately confident* trajectory in the CoP positionings. The interviews brought to the surface an issue in relation to his response to power and authority. His reported modesty, humbleness, and reluctance to challenge authority made him step back in terms of an authorial contribution. This attitude was aligned to a reverence for research originating in powerful countries, such as the US.

He felt he was studying in New Zealand in order to acquire knowledge, particularly science content, and his main mission was one of an apprentice, not a master or an authorial contributor to knowledge. Despite his reported progression in CoP circle positioning in Interview 1, in the exit interview Jack took a step back. He was preparing to return home where he knew he would have to submit to authority.

The following subsections present Jack's use of the rhetorical and authorial voice features proposed by the current study. The findings will be further discussed in order to identify any relationships between changes in the use of textual features and the development of his rhetorical and authorial writing identities.

7.4.1.6. Jack's projection of the Rhetorical Self in his PG script

The developmental aspects of Jack's Rhetorical Self reflected in his ABP and PG scripts highlight a weakened expression of voice (Table 12 below). After he left the ABP, an environment where he was under close ESOL guidance, Jack's PG script still showed a high number of topic sentences containing references to a source, although the slight decrease in usage may indicate an attempt to reduce the number of this citation pattern. This aspect seems to diminish the authorial control of the ideas developed at the paragraph level, and, although the use of sources in topic sentences decreased by more than 15.4% in the PG script, he still seemed to 'hide' behind what the authors 'say' and allow citations to lead his paragraphs, affecting the impression of the RoCP in the script. The sources appeared to take control of the paragraphs, affecting the impression of an authorial presence projected by him as a writer, as well as of text cohesiveness. Thus, instead of informing the reader on the content of the paragraph, Jack's *topic sentences provided information about what a source stated on a particular aspect*. Below I present the topic sentences in the first five paragraphs from his PG assignment on "Environmental change of the Loess Plateau since the Last Glacial Maximum"

Section 1, Introduction, para 1 (one out of two introductory paras):

> The Loess Plateau is well known to the world due to its wide distribution of thick silty loess (Zhou et al, 2013).

Section 1, Introduction, para 2

> Nevertheless, more than fifty million people is (sic) living in the Loess Plateau (Liu, 1999).

Section 2, Site description, para 3 (*Geographic information*)

> The Loess Plateau (Fig 2) is located in the middle reach of the Yellow River and occupies approximately 380,000 km² (Zhou et al, 2013).

Section 2, Site description, para 4 (*Precipitation and vegetation*)

> Continental climate controls the annul precipitation that varies from less than 400 to 700 mm (Fig 3) on the Loess Plateau, and 80% of rainfall takes place during the flood season from June to September (Zhou et al, 2013).

Section 2, Site description, para 5 (*Stratigraphy*)

> Complete loess sequences on the Loess Plateau includes more than 30 yellowish-brown loess(L) and reddish-brown paleosol(S) couplets (Porter, 2013), and they are dated to 2.8 Ma BP (Yang and Ding, 2010).

As seen in the examples above, the first five paragraphs, including the introductory section, began with topic sentences that were driven by what the source *'says'* rather than Jack's explanation about what the paragraph was going to be about, from a writer's viewpoint.

In terms of thought delivery in the text, his sentences in the PG script were shorter, and the sentence complexity underwent a significant decrease of 12.7% of all sentences (Table 12 below). Simple and compound sentences prevailed in the text, and Jack showed less commitment to the details introduced by the *'when', 'what',* and *'how'* concepts at paragraph level. Figure 17 (4.2.5.2.5.) situates Jack in the category of writers who traded off complex sentences for compound ones. His main concern seemed to become more interested in the academic content, not the form of thought delivery.

Table 12: Jack's Rhetorical Self reflected in textual features

Rhetorical Textual Feature	Changes from ABP to PG script
Reiteration of central point (RoCP)	Numerous examples of topic sentences based on the use of external content (see 4.1)
Sentences	
Number of words per sentence, sentence no. per script words no.	23.8 wps (ABP script) to 21.5 wps (PG); 2.3 wps **decrease** (see 4.2.4., Figures 8 and 9)
Simple sentences, % of all sentences	66.6% (ABP) to 70.6% (PG); 4% of all sentences **increase** (see 4.2.5, Figures 10 and 11)
Compound sentences, % of all sentences	5.3% (ABP) to 13 (PG); 7.7% of all sentences **increase** (see 4.2.5., Figures 10 and 11)
Complex sentences, % of all sentences	26.8% (APB) to 14.1% (PG); 12.7% of all sentences **decrease** (see 4.2.5., Figures 10 and 11)
Compound – complex sentences, % of all sentences	1% (ABP) to 2.1% (PG); 1.1 % of all sentences **increase** (see 4.2.5., Figures 10 and 11)
Sentence trajectory:	**Trend towards simplicity**, trading off complex sentences for compound ones (see 4.2.5.2.5, Figure 17)
First person pronouns	Uses three 1st person singular pronoun "I" in the ABP script Uses no 1st person pronouns in the PG script (see 4.3.3., Figure 19)

Similarly, in the PG script there were no first-person pronouns allowing him as a writer to assert goals, to present a paper overview, or to highlight contribution on a one-to-one level with the reader (Table 12 above). Overall, the PG script shows a constricted desire to communicate with the academic audience directly by using writing conventions which would have helped him achieve an authorial presence. Jack seemed to be more preoccupied with content, rather than form and did not project an authorial presence through the voice features which this study focuses on.

7.4.1.7 Jack's projection of the Authorial Self in his PG script

The use of textual features conveying an authorial presence showed mixed developments in Jack's authorial writing identity (Table 13 below):

Table 13: Jack's Authorial Self reflected in textual features

Authorial Textual Feature	Changes from ABP to PG script
Citations	
Use of integral citations / 1,000 words	5.8 (ABP) to 3.7 (PG); 2.1 per 1,000 words **decrease** (see 5.1.3.4.a, Figures 23 and 24)
Use of non-integral citations / 1,000 words	9 (ABP) to 5.5 (PG); 3.5 per 1,000 words **decrease** (see 5.1.3.4.b, Figure 25)
Use of citations in topic sentences, % of total number of paragraphs (Pattern 1)	52.9 (ABP) to 37.5 (PG); 15.4 % of total number of paragraphs **decrease** see 5.1.4., Figures 27 and 28)
Use of citations at the end of paragraphs, % of total number of paragraphs (Pattern 2)	41.1 (ABP) to 15.6 (PG); 10.7 % of total number of paragraphs **decrease** see 5.1.4., Figures 27 and 28)
Use of paragraph content 'sandwiched' between citations, % of all sentences (Pattern 3)	35.2 (ABP) to 9.3 (PG); 25.9 % of total number of paragraphs **decrease** see 5.1.4., Figures 27 and 28)
Authorial RCS/RSA pronouns and determiners	
RCS pronouns per 1,000 words	2.2 (ABP); 0 (PG) 2.2 per 1,000 words **decrease (**see 5.3.3., Figure 41)
RSA pronouns per 1,000 words	0 (ABP) to 0(PG); **(no use, no change)** (see 5.3.4., Figure 44)
RCS determiners per 1,000 words	3.5 (ABP) 1 (PG); 2.5 per 1,000 words **decrease** (see 5.3.3., Figure 42)
RSA determiners per 1,000 words	0.4 (ABP); 0 (PG); 0.4 per 1,000 words **decrease** (see 5.3.4., Figure 45)

The data above show that the reduction in the proportion of integral citations (2.1 citations per 1,000 words) was less extensive than the non-integral ones (3.5 citations per 1,000 words), signalling more attention to evaluation through the use of citations (Table 13 above). Also, a decrease in the use of paragraphs with 'citations in topic sentences' (Pattern 1), 'end-of-paragraph citations' (Pattern 2) and 'sandwiched' citations (Pattern 3) highlighted a better control of the synthesis of the sources aspect, with a favourable impact on the clarity of the delineation between personal and external contribution to a paragraph.

Another notable aspect evident in Jack's PG script is a systematic decrease in the proportion of RCS and RSA pronouns and determiners, except for the RSA pronouns where there was no change (Table 13 above) in the sense that Jack did not use this feature in either of the scripts. This shows a lesser authorial representation of himself as a writer as he did not introduce references to the current study (RCS) or to the authors (RSA), which would have allowed him to be on a textual par with the authors whose sources he used.

All in all, the PG script shows diminished signals of an authorial presence, coupled with an increased quest for unevaluated external content. Put it in a simplistic way, his writing strategy may be translated as *'if the sources said so, it must be right, so I accept it'*. Another alternative to consider would be that Jack chose to express voice using other techniques, possibly adapted from the writing style of his discipline.

7.4.1.8. Jack's thoughts in the exit interview

In the exit interview (Interview 3), we discussed aspects of change, both personal and professional, surrounding his identity as a writer. This concluding talk was around the new positioning in the CoP in the context of his experiences on the ABP and PG programmes. In Interview 1, Jack's positioning was consistently progressive ending near the centre but never reaching it (7.2., Figure 55). In the exit Interview 3, Jack showed a similar progression, but ending in a more conservative fashion, at a two-step distance from the centre (7.3., Figure 56). The discussion we had in Interview 3 confirmed that the centrality of positioning was not within Jack's intentions or reach, as he seemed to reserve the central space for accomplished authors:

> The central area is for famous researchers.

However, he relished the progress he felt he had made in text organisation, in reading and in synthesising the content:

> With the process of the study now I know how to write and organise a structure, and read academic articles, how to use the content of the articles. I am more confident than before.

We also discussed possible reactions to his areas of change in his L1 environment upon return, i.e. whether he would be more assertive in relation to the faculty in his L1 academic environment. His answers indicated that the change he had undergone in the L2 environment may surface in an L1 academic context, but in a respectful and inconspicuous way:

> My co-rector is quite humble. I think I will find a suitable way to 'propose' my opinion. I will use a respectful way … I will challenge him but in a soft way.

In the same context, Jack made a point of reminding me that China is different from New Zealand, and that what he learnt from the New Zealand academic environment in terms of relationships with academics or authors would not be relevant back in the Chinese academic environment:

> China is different from Western countries. All the eastern countries are different from the Western countries. I will not change, but in communications with people I will keep a Chinese style. We are different.

Although he acknowledged a more fundamental change in the 'new L2 Jack', he was not ready or willing to 'export' the CoP student - faculty member relations to China:

> I can change my personal style here (i.e. in NZ), and I think I can suit with a different style. I think I can find a suitable way.

At the end of my interview, Jack unveiled the reason why he chose to undertake Master's studies in New Zealand. Talking about other students' similar experiences on return to his L1, Jack made an important observation about career success in China following the acquisition of a degree in another country:

> In China there are many examples. They are very successful. They can get a high position in China.

Overall, Jack's answers showed that he thought like a New Zealander 'on the inside', but his behaviour and attitudes would be unchanged back in his L1 environment. This may explain the circumspect CoP positioning in Interview 3, with an arrow indicating a step back from the progression in L2 (7.3., Figure 56 above). The centre is only for "famous researchers", Jack said, so the inference was that he may have to wait for a more central position in L1.

Jack's writing, particularly in relation to his sources, seemed to be strongly geo-political. He was interested in content and research generated by academic environments in developed countries. He wanted to return home with knowledge from what he considered 'the best' in academia. This brought into discussion relations of power and his desire to grow using knowledge from the most powerful, which was an important takeaway to bring home. Nevertheless, he did learn something very important from New Zealand academia, something which could not be hidden, particularly a democratic inclusiveness of knowledge from other academic environments, and the view that the disciplinary CoP had no borders, as long as it was the result of ethical research. This change was seen in his using Chinese sources to develop his assignments.

His reserved positioning also accounted for the signals he sent throughout the three interviews as well as in his scripts. He displayed modesty, humbleness, sensitivity, permissiveness and an unchallenging attitude to authority. Although his scripts showed change in terms of a projection of voice, he rarely went the extra mile to step into a more assertive persona. Jack was preparing to return home with *'content'* knowledge, not with a changed identity, or at least, not with a reported or shared one.

7.4.2. Case two: Adrian

Adrian, another subject of my case studies, was a student from China. In his country, he had obtained a Bachelor's degree in Public Security Management and became a law enforcement officer. In Interview 1 he indicated that he came to New Zealand because he perceived this country as a good example of an organised law enforcement environment:

> Social work is an essential part of the New Zealand society, very successful compared to China where police can't help the people who really need help.

He had obviously done some research on the reputation of the New Zealand police structures, and was confident he would learn from their experiences, and that he would use that knowledge in improving his L1 environment.

The social work practice he undertook in China made him feel he had a good theoretical and practical foundation for the PG programme in the area of Humanities. He knew key areas of the applied social work programme he was hoping to study, with the main aspects pertaining to “mental health, child abuse and the refugee”. Adrian seemed to be a focussed and determined professional who aimed to develop the skills he was particularly interested in.

Adrian seemed to know very well what he wanted to achieve, and had gained valuable theoretical and practical knowledge of the course content in his L1. He had little experience in reading academic articles in English, and his academic writing was limited to drafting two summaries on the ABP by the time we had Interview 1. Although he did not pay much attention to the authors and could not remember their names, his familiarity with the content in his discipline made his readings easier in comparison to how other students coped with texts in their disciplines of choice.

Adrian’s disciplinary identity underwent a fluctuating journey. In Interview 1, Adrian suggested that in the L1 social work community he was very engaged, therefore he positioned himself close to the centre of the CoP. His positioning was in the *moderately confident progressives*, but in his cohort, he was the only student participant who indicated at the time of Interview 1 that he had had a near central position in the L1 CoP; in addition, he was quite confident he would maintain that position on return to his country.

However, his pathway was not simple in terms of the positioning in the L2 environment. Here, in New Zealand, at the time of Interview 1, he felt he was only peripherally related to the L2 CoP, and thought he would not progress much in the new environment, apart from just ‘stepping inside’ the community, and keeping a distant position from the centre. Adrian’s CoP positioning was significantly different in the two environments, L1 and L2.

7.4.2.1. Writing for classmates and teachers

In terms of his Rhetorical Self, Adrian seemed to be aware of his writing audience; he wrote for his peers and teachers:

> [For] my classmates. We read each other's articles [i.e. writing]. Actually, it is my homework, so my teachers read.

Being aware of the audience, he wanted to project a logical persona by writing with clarity and expressing interesting ideas:

> I think logical is very important. You should arrange your sentence in a logical way. I should use simple words to explain it. I should put some interesting [ideas] in my writing

However, when asked about his openness to the reader in showing his disposition or identity as a writer, Adrian showed modesty. Exposing his inner persona was not an option in his dealings with the reader, as in his view, this was only for the writers who sought fame and wide recognition.

> I don't think it's necessary. Only if you want to be a celebrity.

In his view, the existence of a writing style seemed to be linked only with the condition of being an 'author', i.e. a published writer, and it had to be attractive to an audience. At the time of Interview 1, Adrian seemed to be unaware that he had a writing style, be it successful or not.

7.4.2.2. Imagining what the author is like

Adrian seemed to have a better awareness of the Authorial Self through forming a bond with other authors. He went beyond an impersonal reference to an author's work in his writing assignments, and consciously tried to figure out whether they were male or female, and tried to find out more about their background. He told me about an author whose work he had accessed for an assignment:

> When I read the article or the book, I imagine what the author is like. Is it a man or a woman? I can remember because a lot of articles about social work are [written] by her. She is a teacher in Wellington University; her name is Lin, I

> think. She writes a lot of articles about youth, youth abuse, how to protect the youth. She always gives a lot of literature review, a lot of references, she knows a lot of knowledge about the social work.

He seemed to go even further than noticing the author's area of knowledge; he remembered her name and her academic affiliation, and singled her out in the social work literature. For him, an author whose work he used in his writing became a name, the holder of an academic role at a university, and a source of knowledge. This attachment to an author is an example of academic socialisation which defines a CoP, and marks an emergent sense of belonging to his discipline of choice.

A more powerful writing aspect that seemed to connect Adrian with authors in a CoP space was the content:

> I think that me and the author choose the same topic. [This] is a connection. And how to analyse sample; for example, I choose 13 people, the author has the same sample. We have the same purpose.

More importantly, he viewed the topic similarity as a unity of purpose which intensified the process of academic socialisation with the authors.

7.4.2.3. Gender profiling in the academia: Female academics are emotional – male academics are objective

Adrian displayed a degree of gender prejudice, in line with other similar perceptions expressed by his colleagues in Interview 1 (6.3, Experiential Self chapter). His perceptions of gender roles in academia seemed to align with the usual clichés which he brought along to the L2 environment:

> Maybe the female authors have more emotions in the articles, and the males [are] more objective.

In Adrian's view, the "women are emotional - men are objective" gender profiling showed that he did not know that objectivity is an important aspect of the academic work in L2 and relevant to all academics irrespective of gender. This was set in a direct contradiction with his remarks about 'Lin', the Wellington University female academic

(7.4.2.2. above), whose articles provided him with valuable information about social work. Furthermore, this was not the tone of his discourse in presenting this female academic as a valuable source of knowledge. This seemed to indicate that although Adrian was learning about the new L2 academic environment, there were yet some aspects that he did not embrace. This may also account for his cautious positioning in the L2 environment. Adrian was still learning about his disciplinary community.

7.4.2.4. RoCP is unnecessary – The reader knows it all

An issue discussed in Interview 2 was relating to the use of the RoCP in his ABP text, which was a research proposal assignment. In his script, the introductions to the sections did not contain any references to the central point, which is the main idea developed in a text. This highlighted the assumption that the ‘specialist’ reader already knew about the topic, or the content, so why would he repeat that information? The excerpt below is from the introduction to his Methodology section, (para. 10):

> In this research, the sample will be 80 young Maori youth offenders (60 males and 20 females), aged from 10 to 16, they will be chosen form different police districts.

In this first paragraph of the Methodology section, Adrian mentioned the research sample, indicating the number of participants, the gender, the age group, and their location. However, there was no explanation relating to the topic, the research purpose and the choice of research method. Asked about why he omitted this information, Adrian replied:

> You are academic and I can’t explain it to you (laughs).

Adrian’s assumption was based on the idea that an explanation of the rationale for the choice of methodology would be insulting to a reader who already ‘knew’ those aspects. Also, he justified the missing reiteration of the central point by reminding me that he had already done it:

> Because I explained about the Māori in the introduction …

Asked about whether he expected the reader to go back to the introductory paragraph to read the relevant information again, Adrian answered with two questions showing confusion:

> I should mention that again? And about why I do questionnaires and not interviews? I do not know why that is right.

Adrian’s writing style at the time of Interview 2 was based on the assumption that the specialist reader knew it all, so further explanation or reiterating the central point in a text would be redundant or possibly insulting. It seems clear that there is a fine line between repeating information (negative) and reiterating the main point (positive). This differentiation needs to be made explicit if voice were introduced into classroom pedagogy.

7.4.2.5. Choosing source content to match writer’s opinions

In Interview 2, Adrian was still seeking sources which conveyed a similarity to his opinion. The sources he chose to inform his arguments had to converge with his opinions derived from his rich personal experience.

> I agree with those opinions. I think so; actually, I read a lot of articles and I choose these opinions in my lit review. I think I choose what I think it’s the right one; if I think the subject is not interesting, I don’t put it in my article. I think it depends on my knowledge and my experience. I do omit some [other positions].

Adrian’s strategy in seeking and choosing sources seemed to consist in using ideas supporting his existing knowledge and beliefs, not expanding on other different or opposing views to his own. In principle, on the one hand, sharing his experience in this *‘partisan’* way could have been interpreted as his contribution to the disciplinary knowledge, his message being *‘this is how I think’*. On the other hand, this source choice strategy raised questions relating to a more thorough critical thinking. Adrian seemed to insulate himself from the sources that did not converge with the arguments he developed in his writing. Avoidance of the inclusion of the sources that were different from his perspective kept him away from the expression of a wide and diverse range of views which are expected in an academic discussion, particularly in PG programmes.

7.4.2.6. Positioning? What positioning?

In Interview 2, discussing aspects relating to his final writing assessment, we touched on issues relating to his positioning in the arguments, showing what his opinion was in an argument. I chose paragraph 4 of that script and invited him to comment on that aspect.

Childhood victimization could be one of the individual factors. A research indicated that experiences of sexual abuse made a great contribution to psychological disorders when the young victims grow up (Flett, Kazantzis, Long, MacDonald, Millar, Clark & Petrik, 2012). <u>A similar study</u> by Lim et al., (2012) suggests that increased emotional and behavioral problems were relevant to the past victimization. <u>It can be assumed</u> that sexual abuse was one factor of childhood victimization and sexual abuse experience in childhood [which] might influence offending behaviors. <u>Therefore, understanding whether previous victimization was associated with Māori youth offending is important.</u>

In the answer below he showed he was unaware of the positioning achieved in the text by "A similar study […]" and "It can be assumed […]" and "Therefore […] is important". Adrian seemed to initiate some positioning here, but he did not know he achieved it. In fact, he did not know what it was.

> But how to show my position?

Although he introduced in his text linking words signalling cohesion, he did not perceive them as tools also used to position himself on the issues in discussion. Whether he used them in a mechanical way, or he was just not aware of the voice-related terminology, his answer raised issues about how voice was present in teacher–student class talk – if it was.

7.4.2.7. Interviews summary: CoP positioning signals in Adrian's interviews

Adrian's CoP circle positionings singled him out in his study participant cohort. He indicated a near-central and central location in his CoP in L1 in both interviews. Good knowledge of his audience in both L1 and L2, a quest for understanding who the writer was, along with their academic background, were signals accounting for that level of confidence expressed in Interview 1. However, Adrian brought along from his L1 environment a gender profiling of the academic, which indicated he was not fully aligned with the L2 academic environment.

In Interview 2, some issues relating to RoCP in a text, such as critical thinking in choosing his sources, and an insufficient awareness of his positioning as an author in a text accounted for his reported peripheral position in the L2 environment in the CoP circles.

7.4.2.8. Adrian's projection of the Rhetorical Self in his PG script

Adrian's rapport with the reader shows changes from both the ABP and PG papers. (Table 14 below). At the time of Interview 3, a reverence for the specialist reader was still evident through a lack of an RoCP textual feature. Adrian's research proposal sections did not contain proper section introductions which would have reminded the reader of the purpose of each of them in relation to the unifying topic. This showed distance between himself and the reader to whom he extended the assumption that s/he knew everything, therefore a repetition would have been redundant, and possibly insulting, as he had already mentioned those details in the introductory section of the proposal.

His sentence building strategy changed towards simplicity combined with extended length, indicating a negative correlation between simple and complex sentences, with the former showing an 8.3% increase and the latter indicating a 19.7% fall in the proportion of complex sentences (Table 14 below) calculated to the total number of sentences. This signals an expression of simple thoughts potentially lacking in the 'why's, when's and the how's' explanatory details, with a possible impact on textual cohesion and thought conciseness.

Another aspect noticed in his text was the use of the first-person pronoun *'I'*. At the end of the ABP programme, Adrian used it once in the methodology section, which allowed him to take responsibility for the research methodology he presented in this section. However, it should be noted that this textual feature was not used to introduce the paper to the reader, as in the introductory paragraph he chose to present his topic and structural intentions using an impersonal style. In the PG paper, he choice a self-mention feature, but he replaced “I” by “my” (Table 14 below).

Table 14: Adrian’s Rhetorical Self reflected in textual features

Rhetorical features	Changes from ABP to PG script
Reiteration of central point (RoCP)	Sections do not contain effective introductions Information in the introductory section is assumed to apply to the subsequent ones Reader is assumed to know aspects of research; therefore, Adrian thinks it would be insulting to the reader to be explicit, e.g. in terms of the method of research choice (see 4.1)
Sentences	
Number of words per sentence (wps), sentence no. per script words no.	21.1 (ABP) to 25.8 (PG); 4.7 wps **increase** (see 4.2.4., Figures 8 and 9)
Simple sentences, % of all sentences	43 (ABP) to 51.3 (PG); 8.3% of all sentences **increase** (see 4.2.5, Figures 10 and 11)
Compound sentences, % of all sentences	3.8 (ABP) to 11.1 (PG); 7.3% of all sentences **increase** (see 4.2.5., Figures 10 and 11)
Complex sentences, % of all sentences	47.4 (ABP) to 27.7 (PG); 19.7% of all sentences **decrease** (see 4.2.5., Figures 10 and 11)
Compound – complex sentences, % of all sentences	5.1 (ABP) to 9.7 (PG) 4.6% of all sentences **increase** (see 4.2.5., Figures 10 and 11)
Sentence trajectory:	**Trend towards simplicity**, trading off complex sentences for compound ones (see 4.2.5.2.5, Figure 17)
First person pronouns	ABP - uses the 1st personal pronoun ‘I’ three times in the methodology section; PG – uses “my” once (see 4.3.3., Figure 19)

From a Rhetorical Self point of view, the expression of voice was no longer achieved through the features under scrutiny in this study, and the authorial presence in relation to the reader was not as evident as it was in the ABP script. Without the linguistic guidance of the ABP teachers, Adrian made lexical decisions that showed a reverence for the audience, not an attitude that would bring him on a par with the specialist reader, the representative of his disciplinary CoP.

Adrian’s decisions made in writing were consistent with his CoP positioning in the L2 environment. He never seemed to claim membership vociferously in this environment;

he seemed to be interested in his positioning in the L1, which had to be central, similar to the one he had secured in L1 before the PG studies in New Zealand.

7.4.2.9. Adrian's projection of the Authorial Self in his PG script

An analysis of the features signalling an Authorial Self shows an increase in the amount of citations per 1,000 words. This change is likely to be a marker of socialisation towards the discipline; as his capacity and volume of reading increased in PG programme, so did his ability to cite an increasing number of sources and show his awareness of the work of others in the discipline (Table 15 below). Although the proportion of both integral and non-integral citations increased by 2 per 1,000 words and 6.3 per 1,000 words, respectively, which indicates a more intense interaction with the authors, Adrian allowed the external content to take over the control of the paragraph. This is indicated by a substantial 42.2 % increase in the number of paragraphs introduced by a topic sentence containing references to a source (citation Pattern 1). As the topic sentence is the writer's responsibility in providing a direction of a paragraph, by relinquishing this role to the authors, Adrian signalled a diminished authorial presence. Thus, Adrian's text is more about what 'they say' rather than what 'I, as a writer, say'.

The data also shows the use of the RCS and RSA pronouns and determiners is less of a concern for Adrian in his PG paper (Table 15 below). In general, the use of the pronouns and determiners shows a decrease compared to the use of these textual features on the ABP when Adrian's text was 'monitored' by the ABP instructors, except for an increase in the RSA determiners of 7.2 per 1,000 words. In terms of the RCS features, which showed consistent decrease, this shows that he took less responsibility for his script, did not highlight important sections or rhetorical functions he introduced in his text, and did not make claims for the relevance of his paper. Adrian did not seem to be willing to fight for his achievements in the topic he developed. Similarly, lower amounts of RSA pronouns signalled fewer opportunities taken to position himself on the content he introduced into his script. Thus, he seems to be most interested in the topic provided by sources, not in a critical evaluation or a justification of his source choice.

Table 15: Adrian's Authorial Self reflected in textual features

Authorial features	Changes from ABP to PG script
Citations	
Use of integral citations per 1,000 words	4.4 (ABP) to 6.4 (PG); 2 per 1,000 words **increase** (see 5.1.3.4.a, Figures 23 and 24)
Use of non-integral citations per 1,000 words	8.2 (ABP) to 14.5 (PG); 6.3 per 1,000 words **increase** (see 5.1.3.4.b, Figure 25)
Use of citations in topic sentences, % of total number of paragraphs (Pattern 1)	13.3 (ABP) to 55.5 (PG); 42.2% of total number of paragraphs **increase** (see 5.1.4., Figures 27 and 28)
Use of citations at the end of paragraphs, % of total number of paragraphs (Pattern 2)	13.3 (ABP) to 11.1 (PG) 2.2% of total number of paragraphs **increase** (see 5.1.4., Figures 27 and 28)
Use of paragraph content 'sandwiched' between citations, % of all sentences (Pattern 3)	6.6 (ABP) to 11.1 (PG) 4.5% of total number of paragraphs **increase** (see 5.1.4., Figures 27 and 28)
Authorial RCS/RSA pronouns and determiners	
Authorial RCS pronouns per 1,000 words	1.9 (ABP) to 0 (PG); 1.9 per 1,000 words **decrease** (see 5.3.3., Figure 41)
Authorial RSA pronouns per 1,000 words	0 (ABP) to 0 (PG); **no use, no change** (see 5.3.4., Figure 44)
Authorial RCS determiners per 1,000 words	2.5 (ABP) to 0.5 (PG); 2 per 1,000 words **decrease** (see 5.3.3., Figure 42)
Authorial RSA determiners per 1,000 words	3.1 (ABP) to 10.3 (PG); 7.2 per 1,000 words **increase** (see 5.3.4., Figure 45)

7.4.2.10. Adrian's thoughts in the exit interview

In the previous sub-section, I presented the data showing Adrian's diminished interest in developing and/or projecting a Rhetorical and an Authorial Self in writing by analysing the textual features that this study proposes as markers of voice. In the exit interview, I asked Adrian to indicate his positionings in the disciplinary space in order to understand to what extent his own positionings correlate or not with the textual evidence. In this context, Adrian confirmed his central positioning in his L1 CoP before coming to New Zealand to study social work:

> In my country I was in the middle [i.e. center], I was working in the frontline.

His positioning was consistent with the claim in Interview 1, suggesting that in L1 environment he was a professional who was doing his job well and received appreciation.

However, our discussion unveiled an issue relating to the way he viewed his 'mission' in New Zealand, as a Master's student:

> Now I am just a student. I can't contribute more now. It's just a normal paper. I don't feel it's 'contributing'.

Adrian's feeling was that he was not doing his PG programme New Zealand in order to contribute to his L2 social science discipline. He had plans for his L1 CoP, though:

> I will [go] back [to L1 environment] in the middle. In a different area, though. My past job was to do social work in a more practical way. But when I go back to China, I will help people to have knowledge, teach them how to do [social work] things. I think it's equally important.

He was not apologetic for not contributing to the L2 disciplinary community, and his previous reply showed that he did not even attempt to step out from the *'disciple'* role in L2. His grand plans included only his L1 environment, where he was hoping to return, confident that he would secure his central positioning in a better job, not as a frontline officer, but as a disseminator of knowledge with the mission to change 'things' for the better in his country.

Adrian's view of his roles, a passive recipient of knowledge in L2, and a prospective active disseminator of the same knowledge in his L1, is consistent with both sets of positionings in Interview 1 and 3, as well as with a diminished interest in signalling Rhetorical and Authorial Selves in writing. He wanted to stay *'off the radar'* with both the specialist reader and the authors whose work he cited in his texts. Adrian was a learner, not a master, in L2.

7.4.3. Case three: Sabrina

Sabrina is the third subject of my case studies. She came to New Zealand from China to study Communications. Prior to the New Zealand studies, she had secured a Bachelor's degree in a business-related discipline which was not her choice but her parents'. She had a different passion, though, horticulture:

> When I studied my Bachelor's degree my subject was selected by my parents because my parents paid for my tuition. In fact, my interest is focused on gardening and plants.

When positioning in Interview 1, Sabrina was in the *pessimistic-about-L1-return progressives* indicating she was a CoP outsider back in her L1 environment.

Her positioning in Interview 3, though, showed changes. Half way through to her PG studies, Sabrina reconsidered her position in her L1 before coming to New Zealand, indicating that she had been part of the CoP, after all, probably because of her job experience at a leading recruitment agency in China, which may have provided content substance to her PG assignments. Her new positioning showed her in the centre of the CoP in both L2 and upon return to L1. This change indicates the positive impact of her studies in New Zealand on her CoP positioning in both L2 and L1 environments, as in the exit interview she displayed a strong progressive identity.

7.4.3.1. Giving the 'right' answers in L1 academic writing

Before coming to New Zealand, Sabrina had worked for a top company in China. In New Zealand she wanted to enrol on a Master's programme in Communications, Human Resources. She had limited experience in this area of knowledge, and writing was not one of her strengths because her L1 teachers did not seem to do much about this skill, being more interested in content, rather than in form:

> In China, actually the professors were not focused on writing, just focused on whether you can give him the right answer. They did not care about your opinion – it was so different from here [i.e. NZ].

When Sabrina confirmed to me that there was an Academic Chinese linguistic variety, she described it in sharp contrast with Jack's opinion about it. Whereas Jack viewed it as different from the Chinese general/informal writing which requires the use of "beautiful words", Sabrina indicated that it was the Academic Chinese type of language that required writing "beautiful words". The aesthetic sense of language seemed to be perceived differently by the two students. However, they both agreed that there were some similarities between Academic English and the Chinese language variety, after all. Sabrina highlighted the lexical difficulty in the academic Chinese and English:

> In my understanding, there are some similarities. In Academic Writing it is very hard to understand the use of academic words. The same in China.

In the excerpt above, Sabrina suggested that lexical difficulties arise not only in the English Academic Writing, but also in the academic variety of the Chinese language.

7.4.3.2. Following the academic conventions in L2 allows the writer to express their own opinions

Beyond the aesthetic aspects of the language that she raised in this first interview, although her exposure to the L2 environment was limited, Sabrina touched on issues derived from her new direct learning experience. She perceived a new teaching and learning approach, and appreciated a freedom of thinking which was novel to her, "it was so different from here [i.e. in China]".

The strong focus on providing 'the right answer' in the L1 educational environment, which ruled out an expression of a personal view on a matter, was paired with the discovery that in the new academic environment opinions and content must be expressed in a particular way, following academic conventions. The process of learning these conventions was new to her, and she compared it with her past academic experiences in L1 study in China:

> It's still very hard to understand the academic writing. Some journals … I am starting to try to understand. In China, professors would not teach you something like that, how to read an article, how to write an article, what is the structure. Especially in my Bachelor's study the supervisor just focused on course books, [on] the knowledge, as never tell you about the skills of academic writing.

The explicitness of the academic language instruction in L2 seemed to be an aspect that she found as a highly useful learning experience. Being taught how to follow a writing organisation pattern was an experience in stark contrast with the universal coursebook approach in her L1 environment, focused on content, which left students figuring out by themselves what skills were required, apart from absorbing the theoretical content.

However, after three weeks of ABP instruction, Sabrina seemed to better understand the requirements of the L2 academic writing than those in her L1 writing, due to the explicit academic writing instruction on the academic bridging programme.

7.4.3.3. Adopting critical thinking is a must

Sabrina went deeper in her observations of her new academic environment, beyond the writing aspects. She took notice of the new critical thinking processes, which she thought should be expanded to her L1 environment, and not only in academic circles:

> I believe what I should change, I think include all the Chinese people, Chinese students, what we should change is our mind, we need an open mind and a different thought pattern. It means that we should consider from different aspects,

She suggested that change should involve critical thinking approaches which would allow looking at an issue from different viewpoints, which may underscore fairness in thinking and drawing conclusions. This aspect was reportedly raised in a class discussion in ABP where the students debated issues relating to the death penalty:

> It means that we should consider from different aspects, for example death penalty. Most Chinese students think it should exist, it’s very useful, it can be a deterrent for other people to commit a crime. It is a very strong penalty to this person because he is a person, so the government or the law has the right to remove his life, but when I studied here I found that death penalty still causes some problems, maybe because of the fault of the policemen. But in fact, he [i.e. the defendant] is innocent. It’s not fair [so] this kind of different thought pattern should be learnt by us.

In her example, Sabrina adopted a thought pattern specific to the L2 academic environment which conflicts with the mainstream opinion in her L1 environment. The issues discussed in class exposed her to some socio-cultural aspects that were not considered in her L1 environment, and she believed that thought patterns should change in L2, as her own thinking changed. Sabrina seemed to be ready to take her new way of critical thinking back to her L1 and become an agent of change in her environment.

7.4.3.4. Writing for the reader in L1 and L2 academic environments

Sabrina had a clear sense of purpose in her writing. She wanted to convince the audience, and what she wrote she felt must be aligned with the reader's expectations. In her L1 academic environment she wrote her dissertation for a professor:

> I think my professor is my audience. The dissertation I have written is focused on a field with professional knowledge.

She then underscored the fact that in L1 the main concern in a script was the content whereas in L2 she learnt to consider or anticipate the audience's reaction, which she found challenging:

> Actually what I have learnt here is that when I write I should stand on the side of my reader and think when I write the words what my readers [expect], so it is really hard for me because in China I just learned how to write my opinion, and not consider what my audience feel about my writing. It is very hard for me.

7.4.3.5. Sharing one's knowledge and experience with the reader

In terms of a disciplinary identity, Sabrina showed a deep attachment to the L2 academic environment. She understood that her experience and knowledge were expected to be shared, and did not discriminate between her readers, whether they were peers or lecturers. She just wanted to be perceived as friendly, with no distance between them:

> For me it is a kind of friendship; a friend or like colleagues or co-workers I want to share my findings, my research and share my experience [with] my readers.

7.4.3.6. Being perceived as a contributor to the discipline

An important aspect of her mission as a PG writer seems to be the contribution to her field. She was the only subject of my case studies who expressed a clear commitment to contributing to her discipline with her research, not only by synthesising ideas from sources:

> I show my opinion and prefer to use data to support my opinion. From my perspective, my dissertation should show my opinions or it is not my [paper], it is others'. This is why I hate plagiarism - because it is not useful, you just collect others' ideas and combine together. It is useless. I should provide my contribution in this field. It is very important.

More importantly, Sabrina insisted on expressing an informed opinion in writing, which was clearly backed up by data preferably of a quantitative nature, in her writing, because that suited her personality:

> Yes, for example, for me, I think I am very interested in numbers, data, and for the data sometimes I am a little restricted because my personality. When I write a dissertation or a [paper] I will prefer to use numerous data to support ideas. I will pay more attention to numbers instead of others.

Sabrina knew what writing with sources was about, and had extensive knowledge about research methods, as well as preferences about them. She enjoyed having a discussion on these aspects and took my interview as an opportunity to open up on these writing aspects.

7.4.3.7. Perceiving disciplines and research outcomes as gender and age sensitive

Sabrina did not come from her country empty-handed; she brought along some L1 cultural beliefs, among which was a gender-biased view of the world, similar to Adrian's *'women are emotional – men are objective'*. She did not hide the fact that gender influenced her attitudes and responses to sources:

> I just happen to be interested in the gender. For example. if I study education, if the author is female maybe I will trust this paper, more than a males'; a female will be more careful about the details, so the gender will influence me.

Her response, albeit no different from Adrian's, seemed to be more diplomatically inserted into the conversation. She made no references to the males' 'objectivity', but made women's attributes sound like a more empathetic aspect in the education sector; however, Sabrina was not going to study Education, but HR and Communications. Her pivoting in her response indicated an awareness of the gender issues in the West, a reticence in going deep on the topic, possibly also because I was a female teacher.

Age clichés were not foreign to Sabrina, either, and did influence her attitudes to academia. She thought that the older the academic, the more experienced, the more knowledgeable, and the more professional:

> Maybe it is caused by the Chinese tradition; in our mind elder people will be more professional, just because of the experience.

Interview 1 showed Sabrina's enthusiasm at the newly acquired liberty of expressing her opinions in writing. She viewed critical thinking as an asset which should be disseminated back in her L1. She wrote with the reader and reader's needs in her mind, with whom she was ready to share her HR experience. She expressed a strong desire to contribute to her discipline, understanding that writing was not only about synthesising sources, but creating new knowledge. However, at that point in time, she expressed doubts about being able to remain in the disciplinary space upon return to L1 in the future.

7.4.3.8. Relying on one's experience in selecting literature

In Interview 2 Sabrina reiterated her commitment to using her experience in writing her texts, particularly in selecting sources:

> I will base on my [work] experience, and then search. I must judge whether this article is useful or no. I have to base on experience to select literatures …

Furthermore, by the end of the ABP, she had developed processes aimed to search and check sources for reliability. Open to new ideas, as indicated in the previous interview, now she wanted to make sure her sources were reliable, following a ROAR annotated bibliography test (Reliability, Objectivity, Accuracy and Relevance) to evaluate source value and relevance, which was modelled in the bridging programme:

> Actually, I accept the new ideas, but I will check the publisher, what's the background of the author, and check if the argument is accurate or reliable.

Sabrina added more checks and balances to her analysis by scrutinising the citation number of the source using the Google Scholar platform:

> For Adler, I checked the citation number on website and it is about 146. It means it [was] quoted a lot, and although it is published before, 11 years [ago], he provides a lot of basic knowledge for human resource outsourcing. It is very useful and the article also provides his background; this person is a professor, so he has a rich experience. I checked the information before.

When satisfied by the results of her analysis, she developed a preference for an author, Adler, to whom she attached a high degree of trust and who became an important source of knowledge for her script. Sabrina knew how to liaise with valuable researchers in her disciplinary area, and developed bonds with them introducing them into her *circle of trust*. This way, she put herself on a CoP membership trajectory, which made her a peripheral participating member.

7.4.3.9. Understanding that everything has two sides

Sabrina reconfirmed in Interview 2 that she viewed critical thinking as a balance between different "sides":

> You should balance your ideas because everything has two sides. If you want to show objective[ness] in your assignment you must show both sides.

She made unhedged, determined and unambiguous comments about the need for a critical analysis. I further asked what she would do if she found in an article a different idea or an idea she did not agree with, to which she answered unequivocally:

> I will add it to my article; it depends on what is my research question. Sometimes I will use my study to show which part is more reliable.

Sabrina seemed to use the sources she did not agree with in a way that showed her positioning, and welcomed this critical strategy, which was in line with her expressed views in Interview 1, as summarised in 7.4.3.2. and 7.4.3.3.

7.4.3.10. Expressing voice using non-integral citations

In the ABP programme, Sabrina was told by her teachers about the potential of the types of citations used in academic writing, the integral citations, showing an author-prominent strategy, and the non-integral citations being writer-prominent. With a reported approach to contributing to her discipline and to expressing her views, she tended to value more the latter ones:

> Because this is my assignment and so I use my understanding about this research, even in the literature I show my voice. I think the author and the year at the end of the sentence [non-integral citation] shows more voice.

Sabrina's explanation was that the non-integral citations allow more voice for the writer, in this case, for her. She seemed to be in a continuous quest for a personal style, which may have reflected changes in her identity as she progressed in the ABP programme:

> I have not set up my own writing style. I always change it [to] find a more suitable style for me.

In trying to "find a more suitable style" she allowed change and further immersion in her disciplinary space. She seemed to be ready to mitigate the new challenges posed by the ABP programme, and saw this as a process that she did not put any brakes to. She was ready for change.

7.4.3.11. Sabrina's projection of the Rhetorical Self in her PG script

On a close analysis of her ABP and PG scripts, the findings showed consistencies between her interview elicitations and her use of the textual features in writing indicating a disciplinary identity. As seen in Table 16 below, her PG script shows changes in terms of her Rhetorical Self. Sabrina's relationship with the reader underwent changes indicating a higher sentence complexity. Her number of words per sentence increased, along with a sentence complexity, revealing attempts to model the research article texts that she was accessing in building her assignment tasks.

Similarly, the RoCP features showed consistency and a neat inter-connectivity among sections. Her section headings were clear indications of their relevance to the topic she was developing. However, almost half of her topic sentences contained references to sources, which affected her message as an authorial writer. Not surprisingly, consistent with her elicitations in Interview 2, in 10 out of these 13 topic sentences she created non-integral citations because she believed they would give her a contributor's voice.

Table 16: Sabrina's Rhetorical Self reflected in textual features

Rhetorical features	Changes from ABP to PG script
RoCP	29 paras (research report) 13 paras have topic sentences containing references to a source 10 topic sentences contain non-integral citations 3 topic sentences contain integral citations Research report sections have relevant headings indicating clear connections with the topic (see 4.1)
Sentences	
Number of words per sentence, sentence no. per script words no.	21.9 (ABP) to 31.2 (PG); 9.3 wps **increase** (see 4.2.4., Figures 8 and 9)
Simple sentences, % of all sentences	57.5 (ABP) to 47.8 (PG); 9.7% of all sentences **decrease** (see 4.2.5, Figures 10 and 11)
Compound sentences, % of all sentences	0.8 (ABP) to 0.8 (PG); **no change** (see 4.2.5., Figures 10 and 11)
Complex sentences, % of all sentences	40.7 (ABP) to 49.5 (PG); 8.8% of all sentences **increase** (see 4.2.5., Figures 10 and 11)
Compound – complex sentences, % of all sentences	0.8 (ABP) to 2.5 (PG); 1.7% of all sentences **increase** (see 4.2.5., Figures 10 and 11)
Sentence trajectory:	**Trend towards complexity**, trading off simple sentences for complex and compound-complex ones (see 4.2.5.2.5, Figure 17)
First person pronouns	Used "my" once in the methodology section in ABP Used "my" six times and "our" once in the PG script (see 4.3.3., Figure 19)

Despite the ABP teacher advice cautioning against the use of the first-person pronouns, she decided to break the 'rules' and used a first-person possessive pronoun, 'my' in explaining the processes she took in her research. It is important to note that she used this textual feature not only in her PG research report, but also in the ABP programme, when she was under the guidance of the teachers who were advising her to avoid self-mention features in writing. Sabrina seemed to allow her instincts of disciplinary contribution to manifest no matter the challenges she had to meet. She was taking risks, and she was consistent with her pledge to contribute to her CoP as a partner to her specialist reader.

7.4.3.12. Sabrina’s projection of the Authorial Self in her PG script

In the PG script Sabrina’s authorial persona was manifested without the intervention of the ABP teachers. Despite a minimal reduction in the number of integral citations which would have given her opportunities to evaluate the external content, the increase in the number of non-integral citations confirmed her theory that these latter citations gave her more voice (Table 17 below).

Table 17: Sabrina’s Authorial Self reflected in textual features

Authorial features	Changes from ABP to PG script
Citations	
Use of integral citations per 1,000 words	5.6 (ABP) to 4.8 (PG); 0.8 per 1,000 words **decrease** (see 5.1.3.4.a, Figures 23 and 24)
Use of non-integral citations per 1,000 words	9.5 (ABP) to 12.3 (PG); 2.8 per 1,000 words **increase** (see 5.1.3.4.b, Figure 25)
Use of citations in topic sentences, % of total number of paragraphs (Pattern 1)	27.2 (ABP) to 46.4 (PG); 19.2 % of total number of paragraphs **increase** (see 5.1.4., Figures 27 and 28)
Use of citations at the end of paragraphs, % of total number of paragraphs (Pattern 2)	27.2 (ABP) to 46.4 (PG); 19.2% of total number of paragraphs **increase** (see 5.1.4., Figures 27 and 28)
Use of paragraph content ‘sandwiched’ between citations, % of all sentences (Pattern 3)	3.7 (ABP) to 35.7 (PG); 32% of total number of paragraphs **increase** (see 5.1.4., Figures 27 and 28)
Authorial RCS/RSA pronouns and determiners	
Authorial RCS pronouns per 1,000 words	0.4 (ABP) to 1.1 (PG); 0.7 per 1,000 words **increase (**see 5.3.3., Figure 41)
Authorial RSA pronouns per 1,000 words	1.6 (ABP) to 0.5 (PG); 1.1 per 1,000 words **decrease** (see 5.3.4., Figure 44)
Authorial RCS determiners per 1,000 words	4 (ABP) to 6.4 (PG); 2.4 per 1,000 words **increase** (see 5.3.3., Figure 42)
Authorial RSA determiners per 1,000 words	2 (ABP) to 1 (PG); 1 per 1,000 words **decrease** (see 5.3.4., Figure 45)

A notable development in her script was a sudden inflation in citations located at the very end of the paragraph (Table 17 above). Almost half of her citations had an end-position in paragraphs, which potentially indicated an external addition of content to a text without proper explanation or evaluation. With such citation positionings, she allowed the external content to conclude her paragraphs, substituting her concluding intervention as a writer. However, Sabrina used citations to introduce a wide range of valuable functions, such as defining concepts or specialist words, introducing underpinning theories, or providing examples.

Despite a marginal decrease in the overall number of pronouns, Sabrina's text contained both RCS and RSA pronouns and determiners. Through these textual features, Sabrina openly highlighted the purposes of her paper, provided the text's road map, and textually socialised with her sources.

Overall, Sabrina demonstrated she could control her PG text at least as much as she did under the influence and support of the ABP instructors. The analysis of the data derived from her text showed a consistency with the personal academic writing views she talked about in my interviews.

7.4.3.13. Sabrina's thoughts in the exit interview

Sabrina's perceptions of her positioning in the CoP underwent significant changes in her New Zealand academic journey. Among the *pessimistic-about-return group* in Interview 1, her views changed as she gained confidence and indicated a central positioning in both L1 and L2 in my exit interview. The underpinning of her change was a constant desire to contribute to her CoP, no matter the environment in which she operated. Here is what she said about her CoP projection in her L1 before her New Zealand studies:

> I was in the centre because I always kept in touch with the people with HR roles, with the managers, they were my clients.

Being actively engaged in her professional community paved her way towards a central position in the academic disciplinary community. Sabrina did not publish articles in L2, neither did she present her work at conferences, but her commitment to contribute to her CoP through her research assignments gave her a disciplinary identity. In Interview 3 she stated that she would use a similar strategy in the future:

> Now I keep in touch with my lecturers and I also keep in touch with my classmates. I am always involved, I am inside. In my country I will be still inside.

Imagining herself as being "inside" the disciplinary CoP in her country in the future is an indication that Sabrina will make an effort to maintain her L2 disciplinary identity back to her L1 environment.

Summary of the findings derived from the case studies

The subjects of the case studies were chosen to test the way the voice Rhetorical and Authorial Selves textual features proposed by my study align or do not align with their own positionings on the CoP circles in Interviews 1 and 3. The case studies also tested the existence of non-existence of a CoP identity reflected in their writing style.

The findings substantiate a connection between their elicited answers in interviews highlighting their views about academic writing, their positionings on the CoP circles, and the writer presence indicated by the textual analysis of the voice features which this study proposes. The findings also show that the use or lack of use of textual features signalling voice was *intentional* reflecting an understanding of them at the time of writing the scripts. There is a clear relationship between their inclination to contribute to their disciplinary CoP and the frequency and strength of the textual features projecting voice.

Both Jack and Adrian were in the *moderately progressive* group at the beginning of my longitudinal interviews indicating an expected advancement in the degree of their CoP involvement, according to their scribbled CoP circles. However, in the exit interview, they both maintained a less than enthusiastic engagement in L2 reader-writer and author-writer interactions in their scripts through the voice textual tools that this study has considered (positioning "2" Figure 56). Their main purpose seemed to be to absorb knowledge in the L2 academic environment then go back to the L2 one to contribute to their CoPs. This shows that they did not envision the disciplinary CoP as a transnational interactive space; L2 and L1 were synonymous with two *different CoP spaces*. This raises the issue of how the L2 Master's programmes build, cultivate and organise conditions for these international students to get engaged in the L2 CoP.

The third case study, where Sabrina was the subject, showed a different identity trajectory. She started her ABP study in the *pessimistic about return to L1* category, but with a projected sustained progression in L2 CoP. From the beginning of her New Zealand academic studies, Sabrina's reported mindset was to bring an authorial contribution to the disciplinary CoP. However, her CoP interaction pathway required notable changes in the beliefs she had brought with her from the L1 academic environment. Sabrina was a student who in her L1 knew that in tests she had to express the 'right' answers which had to converge with the mainstream, agreed upon knowledge as presented in the textbooks. However, she used this as an advantage in her L2 CoP. An avid follower of the academic writing guidelines disseminated in the ABP instruction, she thought that if she followed these recommended conventions, she would be able to express her opinions and consequently to contribute to the disciplinary space.

Sabrina created a good rapport with the reader. Her usage of sentence types showed a clear trajectory towards sentence complexity, trading simple sentences for complex ones. Despite an ABP teacher ban on self-mention pronouns, Sabrina followed her rhetorical instinct and used the pronoun 'we' in both the ABP and PG paper, displaying a critical take on advice, which she was ready to follow, but not without filtering it through her own writing identity. However, she felt that building topic sentences by allowing the authors to take possession of her paragraph planning was not something to affect her writing quality, so most of her topic sentences contained citations. On a writing-with-sources level, she remained loyal to her belief expressed in Interview 2 that non-integral citations expressed voice more effectively, which means that by increasing this feature she thought she was expressing voice. She used a number of authorial pronouns and determiners, which assisted her in creating a good rapport with both the reader and the authors. Considering the way in which she manipulated the textual voice 'tool box', Sabrina showed rhetorical and authorial moves in her scripts driven seemingly by the desire to follow the writing style in her discipline.

These case studies show that the voice textual features I have analysed in this study allow connections with students' positionings in the CoPs circles. They seem to align with the elicited perceptions of the need to interact or not in the L2 CoP on a textual level.

8. Epilogue to the Selves: Teachers' and Lecturers' Interviews

The foundation of my study is constituted not only by student longitudinal interviews, but also by elicitations from teachers' and lecturers' email interviews. The sections below present the rationale of the ABP teacher and lecturer interviews, followed by their views on voice.

8.1. The rationale for teachers' and lecturers' interviews

Discussing the development of voice in English-speaking educational environments, in a seminal study, Ramanathan and Kaplan (1996) suggest that voice-expressing skills in an English-speaking educational environment are 'discovered' and acquired naturally and inadvertently by the students, in a non-intrusive way, being rather understood or implied without being stated. This means that the students who are exposed to relevant literary or academic texts 'get it' in a process of instruction which is non-explicit. A large body of voice research suggests that an explicit and curricular instruction of voice for L2 students is unrealistic (Helms-Park & Stapleton, 2001; Stapleton, 2002) because other 'pressing' concerns must be addressed, such as the need for developing vocabulary and grammatical accuracy for L2 Academic English learners. It is thus implied that voice is not a priority, as their findings indicate that the success of a script does not depend on it.

However, Matsuda and Jeffery (2012) challenge the 'naturally' acquired voice in L1 reminding that the criteria of voice are part of the state-mandated high school curriculum in the US. Their argument is that if the voice were such a 'natural' and 'inevitable' occurrence in an L1 script, it would not be present in writing achievement test marking rubrics. This suggests that voice is expected to exist in a text, but may not be developed in some, therefore, it is given a 'push' through teacher feedback and marks, and expected to develop further. The end-of-argument is that some L1 students may not acquire it, which would be sanctioned in writing rubrics.

In this chapter, I present elicitations from the ABP teachers and postgraduate lecturers who expressed their view on voice in email interviews. Nine ABP teachers and four PG lecturers participated in my study. All of them had been exposed to the mainstream Western education systems in English speaking countries. Given their role in writing instruction, this study gave them the opportunity to define the concept of voice, share their experiences in acquiring this writing feature as learners, and suggest issues relating to it in the context of international student instruction.

8.2. ABP teacher interviews

A number of nine teachers participated in an email interview. The interview questions explored the teachers' personal experiences in acquiring voice, their definitions of voice, their pedagogical approaches to tackling aspects of voice, their perceptions of whether voice can be taught and whether the ABP design required manifestations of voice in student script through marking rubrics (Appendix 8).

8.2.1 ABP teachers' perceptions of students' voice skills upon their ABP enrolment

Asked about their perceptions of whether ABP students were able to express voice in writing on enrolment on the programme, eight out of nine teachers gave more or less 'hedged' negative answers. Abby was the only teacher who declined to comment indicating that she had never taught the writing module.

Four of the teachers, Leah, Alexa, Grace and Seth gave clear, unambiguous negative answers. Grace added that this was probably because of the limited range of writing skills assessed by the International English Language Testing System (IELTS). Despite IELTS' acting as the prevalent gatekeeping assessment tool for the international students' access to higher education in New Zealand, according to Grace it does not assess students' voice in their tests.

Seth further explained:

> [T]he majority of students are Chinese, and I don't think that writing with authority is a skill focused on in Chinese education (this is a massive assumption) (Seth, teacher email interview)

Although Seth framed his opinion as “a massive assumption”, he implied that this important cohort may lack this feature as a result of some epistemological differences between the L2 and L1 educational systems.

A second category of elicited answers were given in a rather cautious way but still with a negative effect: “not necessarily” (Amanda), “probably not” (Emmy), “not highly apparent” (James), and a “rare” occurrence (Bob). These answers expressing caution and implying opinions, combined with the more clear-cut answers above, lead to the unanimous conclusion that the ABP teachers believed that the international students were not equipped with skills conducive to an expression of voice in writing in a recognizable Western academia style.

8.2.2 ABP teachers’ definitions of voice

One of the questions in the ABP teacher interview was about the way the teachers defined the concept of voice and all the teachers answered this question. As seen in Table 18 below, four teachers, Grace, Emmy, Leah and Alexa, defined voice from both the Rhetorical and Authorial perspectives. In this category, the main aspects touched upon in their definitions of the Rhetorical Self are related to a delivery of an objective discourse free from emotional features (Grace), a projection of a personal style (Leah and Alexa), and a discourse that meets the academic audience expectations (Emmy). The Authorial aspects mentioned in definitions were external content evaluation, positioning among the authors’ opinions, and proof of critical thinking.

A second category was constituted by three teachers, James, Bob and Seth, who seemed to limit their definitions of voice to Rhetorical concerns (Table 18 below). James indicated that voice was an impression charged with elements projecting a distinctive personality of the writer, and a strength of ideas: “how substantive their ideas are perceived by the reader”. Bob and Seth seemed to insist on the impression left on the reader to the effect of acknowledging the writer’s academic membership, similar to Leah’s and Alexa’s definitions above. Seth was the only teacher who made specific references to both oral and writing communications.

Table 18: Rhetorical and Authorial aspects projected in teachers’ definitions of authorial voice

Teacher	**Rhetorical aspects indicated in teachers’ definitions (writer-reader features)**	**Authorial aspects indicated in teachers’ definitions (evaluation/positioning)**
James	projection of writer’s personality and style, and strength of their ideas	-
Bob	writer’s expression of opinion and ideas	-
Seth	conveying to the listener/reader that the speaker/writer can be trusted to be an expert in what they are discussing.	-
Grace	delivery of non-emotional discourse	expression of opinions about authors
Emmy	delivery of academic audience-specific discourse and linguistic features	intentionality in positioning
Leah	delivery of a message in an individual style	stance delivery
Alexa	projection of a personal style; the writer making the writing their own	expression of judgements about authors; demonstration of critical thinking
Amanda	-	expression of personal stance and beliefs about the material under discussion
Abby	-	source content synthesis delivered in a particular way

Finally, the third category was made up of two teachers, Amanda and Abby, who did not refer specifically to the writer’s addressing the reader in a text. They crafted their definitions in such a way as to underscore that voice was primarily a feature resulting from the writer-author interactions in a script, rather than the writer-reader ones.

Overall, the definitions touching on the Rhetorical aspects contained elements of individual or personal style, and an expected effect of academic membership recognition by the specialist reader, whereas the Authorial frames included evaluation and positioning.

8.2.3 ABP teachers' perceptions of voice

Another question in the e-mail interview explored teachers' perceptions about conventional and expected forms of voice to be found in an academic text so that the reader perceives the writer as a member of their academic community. Among the rhetorical features suggested were the use of formal language (Leah), particularly the use of language of caution (Amanda, Emmy, Leah, Bob and Seth), clear evidence of critical thought (Emmy) and the production of convincing academic arguments (Grace).

What teachers did not want to find in an academic script were: an informal register (Amanda and Leah), Amanda providing the '"I believe …" undesirable example, a text burdened by language errors (Amanda), insufficient explanation in arguments (Amanda), a lack of language of caution or an expression of strong, unhedged claims (James, Leah and Seth).

In a follow-up and clarification email interview, I asked Amanda and Abby if they believed that a pleasing perception of voice could result from a text containing grammar errors. Both teachers confirmed:

> Authorial voice can still be evident in a text with grammar errors, and is 'pleasing' in the sense of being evidence of students' abilities to comprehend, evaluate and work with literature. At the same time such writing can be confusing and jarring. (Competent use of grammar enables a relatively precise transmission of the author's ideas). (Amanda, teacher email interview)

> Yes, voice is not dependent on grammatical accuracy. (Abby, teacher email interview)

In the answers above, a "pleasing" presence of voice is not ruled out in a grammatically problematic text. However, Amanda raises the issue of accuracy in student comprehension of academic texts if they do not have a proficient command on grammar.

Overall, the message of the teachers contained a number of 'to do's' in an academic script, which can be summarised as the writer's delivery of a proper register, accurate use of language, caution in expression of claims, as well as a construction of well-informed arguments supported by sufficient explanation.

8.2.4 ABP teachers' experience in acquiring voice

Asked about their developmental experience in learning and dealing with the concept of voice, the ABP teachers indicated a wide range of opportunities that they took over the years.

8.2.4.1 Learning as a student:

In line with the literature mentioned in the introduction of this section, the teachers made references to different learning stages in their own exposure to aspects of voice. Grace remembers times in her childhood when she immersed herself in reading different genres and emulated the writing styles of successful writers:

> I used to hide under my blankets reading with a torch at night when I was a child, and have always read an enormous amount of fiction and non-fiction. Reading is key because it shows me examples of what skilful writers have done. (Grace, teacher email interview)

In the excerpt above, Grace underscored the importance of massive reading and observing how voice was achieved in a variety of texts and genres.

James recalled his experiences in high school while writing essays, which continued at university with exposure to samples of academic writing:

> High school essay training provided the early groundwork. Seeing many examples of academic writing while undertaking tertiary education developed my awareness and feedback from teachers on my essays was very helpful. (James, teacher email interview)

He also highlighted the importance of teacher feedback in his voice skill development.

Writing experiences in the university environment were recalled by Emmy, Abby and Leah, who highlighted the importance of postgraduate programmes in understanding and developing an authorial voice:

> Using feedback from lecturers … drafting and editing essays, especially at postgraduate level. (Emmy, teacher email interview)
>
> I particularly valued doing my Masters in TESOL at Victoria University. (Abby, teacher email interview)
>
> I was not confident at first, but I had a better grasp of how to write in an appropriate style when I did my Post-graduate Diploma several years after my first degree; then I was more confident again when I did my Master's several years after that. (Leah, teacher email interview)

In the answers above, the three native speakers of English (NSE) teachers suggested that they did not have a clear understanding of voice before studying at a postgraduate level, particularly in Master's programmes. It is important to note that Leah remembered her lack of confidence in dealing with voice after the BA studies. Furthermore, Emmy implied that only after writing essays at a Master's level and getting specific teacher feedback in aspects of voice she developed a better understanding in her expression of voice.

Alexa confirmed the voice-learning patterns and developmental timelines reported by Emmy, Abby and Leah above, but she added an interesting learning experience involving more than one academic, a lecturer she had worked with at a postgraduate level, and well-known academics and writers, such as Rod Ellis, whose writing style in the articles that Alexa was accessing played a decisive role in her final decisions in expressing an authorial voice. First, she narrated the specific advice she was given by her Master's dissertation supervisor:

> [M]y supervisor for my master's dissertation was big on voice and urged me to change almost all researcher prominent citations to research-prominent in drafts of my dissertation. She kept telling me I was "giving away my voice" using researcher-prominent citations and also warned against any quotations. (Alexa, teacher email interview)

The lecturer feedback and advice she was given on her Master's programme was clearly addressing aspects of voice. The academic was suggesting that by using researcher-

(author-) prominent citations, also referred to in the literature as ‘integral citations’, as well as by integrating direct quotations into her script, Alexa was “giving away” her voice. This advice was suggesting that the use of non-integral citations, which the literature refers to as ‘knowledge-prominent’ citations, was giving Alexa opportunities to show off her voice.

It is interesting to follow up Alexa’s process of filtering lecturer feedback and making final decisions for herself and for the work which represented her:

> I actually think this is a very strong view and went away and critically examined some articles by very well-known authors (e.g., Rod Ellis) and saw that they were using these features. However, it did make me more aware of voice. (Alexa, teacher email interview)

In the excerpt above, Alexa made it clear that she had used her critical thinking ‘filters’ in processing the lecturer feedback, and made choices informed by her accessing of published scripts written by “well-known authors”, which were more convincing and matched her personal views and beliefs about voice in academic writing.

8.2.4.2 Learning as a teacher of writing

The role of a teacher involves developmental processes which include learning about techniques of expressing voice, and taking opportunities to achieve them. Two teacher participants in my study, Emmy and James, indicated that reading writing-specific books increased their awareness of voice:

> To some extent reading about writing, EAP. (Emmy, teacher email interview)
>
> Course books used for teaching academic writing (to ESOL students) have also helped clarify criteria and approaches. (James, teacher email interview)

James made references to ESOL-specific course books which informed him on the voice “criteria” and “approaches” to teaching voice.

Abby and Grace stated that teaching on the English for Academic Purposes (EAP) programmes in itself was an opportunity to expand their personal knowledge about voice:

> I have also developed my skills in this area by teaching such conventions to EAP students. Explicit teaching of writing conventions was very useful to me and I have since gone on to do the same in my own teaching of academic writing. (Abby, teacher email interview)

> Teaching ELT and EAP has also helped a great deal. They say you only really understand something when you have to teach it! (Grace, teacher email interview)

In the interview elicitations above, Abby suggests that having been taught elements of EAP explicitly, she was following the same strategy in interacting with her students. Interestingly, Grace stated that by teaching others, she reached deeper insights into EAP.

Finally, Emmy indicated that discussions with colleagues about voice informed her theories and beliefs about academic writing.

All in all, as teachers have a central role the dissemination of this writing skill, it is heartening that all were able to name explicit channels that had raised their confidence and authority in writing in general, and helped them became more effective in the academic writing instruction.

8.2.4.3 Learning through a process of implicit interrogation of texts

The process of critical reading combined with a close scrutiny of the text construction applied to published material plays an important part in understanding how voice is delivered in an academic text. This seemed to be an important point of reference for four teachers, Emmy, James, Bob, and Leah:

> [By] extensive and close reading of academic articles, reports, professional texts (e.g. policy documents,) and absorbing the stylistic features and vocabulary; comparing my own writing style to that in the texts. (Emmy, teacher email interview)
>
> Analysis of the ideas in texts during these courses helped to see how they were conveyed. […] Imitation occurred. (James, teacher email interview)
>
> Mostly by reading related articles and becoming familiar with different topics as well as different registers and style used in academic writing. (Bob, teacher email interview)
>
> I feel that the more reading you do and the more types of texts you are exposed to, the more familiar you become with academic writing, which I believe helps you -- perhaps unconsciously --take on board some of the strategies published writers use. (Leah, teacher email interview)

In the quotes above, the ABP teachers shared the strategies they had used to learn how voice can be expressed in an academic text: extracting and analysing elements of style (Emmy, James, Bob, and Leah), understanding the discourse register (Bob), comparing the personal style with published authors' (Emmy), and "imitating" (James) or "tak[ing] on board" the textual features that are used by talented and competent academic writers (Leah). These strategies that 'worked' on individual levels may reflect personal beliefs and strategies that they used in teaching their students about the expression of voice in a text.

Another aspect of this quest for acquiring skills which allow the writer to write with confidence and authority was brought up by James, who made a short concluding remark when sharing his learning experiences: "practice built confidence". It was a reminder that the voice features could not just be learnt in an instant or as part of a day's teaching and learning. On the contrary, the voice skill acquisition required a lengthy process of trial and error, and a sustained observation and commitment, which eventually led to the development of an authorial and confident writing style.

8.2.4.4 Seeking to develop an individual style

In the points listed above, which highlight the long-term processes and techniques involved in the acquisition of academic voice skills, an important goal seemed to be the development of an individual writing style, which allows the writer to 'stand out' in a multitude of other voices. The judge of this mark of individuality is the reader, who acts as an extension or a member of a disciplinary community.

In this regard, Seth shared his personal style indicating what he consciously chose to do in a text in order to meet the voice requirements. Asked how he learnt to express his ideas with confidence and authority in writing, he answered:

> I am not sure if I have. If I am expressing my own ideas and opinions, I will probably add a level of caution to it irrespective of how much I believe in said ideas. I will express this caution in two ways:
>
> - By using non-academic language to 'remove' authority.
> - By including a humorous (hopefully) counterpoint or concession to any point that I am trying to make, especially in forums. (Seth, teacher email interview)

In the excerpt above, Seth indicated that his favourite strategy was to give centrality to caution in expressing thought "irrespective of how much he believe[d]". The 'blueprint' he used in his texts was underpinned by two basic techniques: a deliberate insertion of informal words in the script and the use of humour, neither of which could be overlooked by the specialist reader. This *'Here! Here! I am transgressing'* strategy was a personal construct that he found useful in drawing readers' attention, and consequently in expressing a form of confidence and authority. Seth's voice design seemed to be, at first sight, highly risky, but it also showed that capturing reader's attention was a goal which he found useful in his personal expression of voice, albeit, again, deliberately non-conventional.

8.2.4.5 Meeting standards and expectations in the education system and being rewarded for quality written work

An important aspect of the voice acquisition experiences shared by the ABP teachers was brought up by Abby and Amanda. Referring to her Master's study undertaken at a Wellington university, Abby commented:

> The standards and expectations were very high and this pushed me to express myself using more complex language. (Abby, teacher email interview)

Abby's comment indicates that her efforts to develop voice were 'pushed' or supported by an institutional commitment to impose high standards and expectations in student writing. Similarly, Amanda stated that good grades – and an inferred teacher feedback – assisted her in developing her writing skills:

> […] Through the affirmation of positive grades. (Amanda, teacher email interview)

In the excerpt above, Amanda suggests that getting her work rewarded though good marks prompted her to persist in her quest of developing a writing style. Abby and Amanda's experiences highlight that the development of voice skills is underpinned not only by a personal effort, but also by a sustained and consistent institutional support through setting high teaching and learning standards, and a system of rewarding good writing.

8.2.5 Addressing voice in EAP programmes

8.2.5.1 Possible through exposure to academic discourse and academic-specific tasks

Three teachers, Emmy, Grace, and James gave affirmative answers to a more general and hypothetical question about whether voice aspects could be taught on pre-degree EAP programmes. Emmy suggested that this could be done by exposure to academic discourse and by asking the students to write academic writing-specific genres:

> By reading lots of examples of academic discourse, explicitly drawing linguistic and discourse features to students' attention, writing 'authentic' tasks such as a literature review. (Emmy, teacher email interview)

She seemed to value the principles she had followed in her own learning process and in her teaching, as an implicit process of text interrogation techniques (8.2.4.3) combined with writing academic writing-specific texts. This highlights the impact of encouraging learning experiences and outcomes as a learner on the teaching methods employed in class work.

Teaching strategies aimed at increasing voice awareness were within reach in these programmes according to Grace and James. Grace was more specific in terms of what features should be discussed with and practiced by EAP students, such as reporting verbs, transition words, types of citations and synthesising techniques:

> To a great extent. For example, students can be taught how to choose reporting words and phrases; how to use author-prominent citations (or otherwise); how to choose the information that they include; how to use transitions that guide the reader; etc. (Grace, teacher email interview)

The aspects indicated by Grace were in line with her definition of voice (8.2.2) which covered both rhetorical aspects, such as "transitions that guide the reader", as well as authorial features that facilitate an interaction with authors or external content, through the use of reporting words, and types of citations.

James also believed that increasing voice awareness was a realistic goal in a pre-degree programme. He suggested that sample analysis and text deconstruction could be effective techniques available to learners in understanding the concept of authorial voice:

> Awareness of voice can certainly be taught, starting with clarifying its importance in establishing the writer's identity and message. Elements of voice can also be explicitly analysed in sample texts in order to enable writers to develop theirs; ie the specific organizational approach and linguistic items used and their effect on how the voice is conveyed. With voice being personal to individual writers it ultimately needs to be found by the writer. (James, teacher email interview)

It is important to note that these were James's strategies for learning to express voice as a student (8.2.4.1), and they aligned with his theory that there is a lot of individuality in the construction of voice, as the writer makes the ultimate decisions in terms of how or if they choose to express their own voice.

8.2.5.2 There are other priorities

Alexa also agreed that voice could be taught but only "to some extent" through explaining the potential of different citation types, highlighting critical analysis and pointing out how writers signal a variety of authorial positions in writing:

> It can definitely be taught to some extent. It depends a lot on the levels of the students. At the very basic level, students can be taught how to do researcher-prominent and research-prominent citations and told how these might be different. Likewise, teaching them how to paraphrase (and not quote) effectively helps them to gain a more consistent voice because the writing is expressed in their words. With stronger students, additional critical thinking is helpful as they learn to comment on what they are covering in their essays/writing, i.e., they develop the ability to comment on how ideas fit together, point out contradictions or opposing views and comment critically on research. (Alexa, teacher email interview)

She seemed to apply to teaching practice her learning style as a student as she retained the old feedback and advice from her PG programme instructor who cautioned against direct quotes which potentially affected her expression of voice. Alexa also underscored the developmental aspects of voice suggesting that language proficiency is linked with the writers' expression of voice.

Another opinion was expressed by Leah who, although she accepted the idea of voice being addressed in an academic bridging programme, indicated that the achievement goals should be limited to recognising voice in well written published material, not expecting it in student script:

> I think students can be taught to recognize it when they are reading, but I think it is very difficult to teach students to develop their own voice, especially if students are not yet sufficiently competent in writing academic English. (Leah, teacher email interview)

This view, once again, reflected the teacher's learning experience. In sharing her voice acquisition experience, Leah pointed out that she developed an authorial style as a PG learner "several years after [her] first degree" which signalled her personal views that only PG programmes ensured or required a manifestation of voice in writing (8.2.4.1). Both Alexa and Leah accepted that voice could be taught "to some extent" in bridging programmes, but it was not expected to be a writing feature at that stage. Amanda suggested that an academic preparatory programme should tackle only critical thinking and positioning aspects, leaving other voice concerns to be addressed on PG programmes:

> Skills for developing an authorial voice e.g. critical thinking and language for agreement/disagreement can be taught, but authorial voice is a concept which develops over time and will hopefully become stronger in the students' future environments. (Amanda, teacher email interview)

Amanda believed in institutional standards and expectations, as well as in rewards through constructive and useful feedback and high marks (8.2.4.5), but in her view those were not among the ABP goals or teachers' priorities. She expected that the voice aspects would be under the scope of the "future environments".

Tuned to Amanda's views above, Abby acknowledged that "it is vital to teach this":

> I think it is vital to teach this but not easy to do so. I would say it is a higher order skill that needs to be built on the foundation of good paraphrasing and summarizing skills, and a thorough understanding of academic integrity. (Abby, teacher email interview)

However, despite of the fact that she considers voice a higher order skill, priority should also be given to voice being taught in the context of summarising, paraphrasing, and ethical writing issues.

The subsections above show a clear association between personal experiences of voice acquisition and teaching strategies. Given the longitudinal aspect of voice skill acquisition elicited in the teacher interviews, the 16 weeks of ABP instruction posed serious challenges to the teachers in tackling voice instruction. Therefore, prioritizing some aspects of voice was a reasonable approach to be adopted by the teachers. At the same time, it was a perceived acceptance that the ABP teachers had to share voice instruction with the lecturers and tutors on the PG programmes.

8.2.6 Aspects of voice constituting a priority in ABP

A question in the teachers' interview was meant to evaluate to what extent the ABP instruction attached importance to the voice features.

8.2.6.1 Critical reading skills and positioning in writing are voice priorities in ABP

Two teachers, Amanda and Emmy, found that voice was important, particularly for the development of critical reading skills and positioning in writing, but also for presentation and discussion skills:

> Yes, I believe so. It wouldn't be appropriate to teach academic reading and writing without seeking to develop critical thinking and the expression of stance in relation to the texts being analysed or produced. (Amanda, teacher email interview)
>
> Authorial voice is needed in the presentations and discussion. (Emmy, teacher email interview)

Both Amanda and Emmy thought that voice skills were of crucial importance in carrying out the writing tasks on the ABP programme.

8.2.6.2 Aspects of voice develop 'naturally' as inherent writing skills

Setting priorities in ABP instruction seemed to be viewed unnecessary. Discussing voice and language development 'timing', James noted:

> I'm not sure that authorial voice is more - or less - important for any one academic 'level' than another, but these questions are having an influence on the priority of authorial voice in my teaching! (James, teacher email interview)

James's suggestion was that he did not see voice linked to language development at that point in time. He seemed to view it as an inevitable evolution of one's writing identity:

> With voice being personal to individual writers it ultimately needs to be found by the writer. (James, teacher email interview)

This allows the inference that voice is inherently a writer's quest whether it is a teaching priority or not. However, James also remarked that thinking about the questions asked in this interview made him more aware of and alert to the importance of voice in the ABP modules, which may have opened the door to more explicit class instruction.

8.2.6.3 Voice is not a priority on ABP

Bob felt that prioritizing the development of voice skills was not signalled in writing rubrics, but some aspects were included in class work, probably left at the teacher's discretion. Seth indicated that the main concern on the programme was "caution rather than authority" in academic writing. Alexa and Leah seemed to wait for other writing skills to be acquired by students before the aspects of voice were explicitly tackled. Finally, Alexa noted that as she was teaching the 'Vocabulary, Speaking and Listening' module, voice was not necessary, adding that "If I were to teach the papers with an academic writing focus, authorial voice would be an important aspect of the programme".

Voice did not seem to be a teaching priority for most teachers due to

- the current assessment design;
- the necessity to address more 'urgent' issues relating to language skill development;
- a take against an overly strong authorial presence, and finally;
- the way the purposes of different modules were understood by the teachers, i.e. writing vs speaking and listening modules.

The discussion pertaining to voice being or not a priority in ABP instruction, revealed three views on a voice instruction continuum, from an interventionist strategy favouring explicit voice instruction, to a naturalistic view highlighting the individual responsibility of developing a personal style, ending with a view that voice is a concern deferred to a time when students became more proficient in language and grammar skills.

8.2.7. ABP and cross-disciplinary writing style concerns

An important issue raised in the teacher interview related to the way the ABP was assisting students to develop an authorial voice aligned with their future PG programmes of choice. This question investigated teachers' perceptions of how their academic bridging programme was addressing specific disciplinary writing characteristics to assist them in calibrating their disciplinary voice.

8.2.7.1. Cross-disciplinary aspects of voice are not explicitly addressed in the ABP

Six teachers, Amanda, Leah, Seth, Bob, Grace and James, responded that disciplinary writing variation was not purposely addressed in the ABP instruction. Amanda indicated:

> I can't think of any instances where variation has been taught in this area. (Amanda, teacher email interview)

She suggested that the general topics covered in class instruction may follow a 'one size fits all' approach which failed to address specific disciplinary writing features. Bob agreed with this view, but signalled an important aspect relating to the teachers' own instruction:

> I don't think teachers have the knowledge to be able to deal with cross-disciplinary variations. (Bob, teacher email interview)

Bob's opinion was that for the cross-disciplinary features to be addressed teachers had to acquire specific knowledge about students' future disciplines of study. Furthermore, he suggested that even when voice aspects were addressed, they are not disciplinarily calibrated, so they might not resonate well in the students' future writing in the discipline

> My feeling is that in an EAP environment, these skills are often practised rather superficially or in a way that might not translate very well to students' degree programme. (Bob, teacher email interview)

This view suggests that the voice instruction in the ABP does not address disciplinary specificity. Bob's opinion was to some extent echoed by James:

> Awareness of how disciplines may differ is not something I have seen taught on the [ABP]. If it is to be taught then I would expect a brief highlighting of the major distinctions to be made. (James, teacher email interview)

James seemed to suggest that if there was a clear expectation of the programme leaders that cross-disciplinary aspects of voice should be explicitly taught, teachers should be given specific instruction.

These views raised issues relating to both teacher professional development to enable teachers to effectively tackle a variety of disciplinary characteristics, and the necessity for the teachers to acquire 'insider' knowledge about the disciplinary specific writing features.

Two teachers, Grace and James indicated that aspects relating to voice were inherently dealt with, albeit not explicitly, due to tasks that required the students to access disciplinary content material. Grace stated:

> Not explicitly in the content at the moment. However, students read and write in their own discipline, and are encouraged to use its conventions and style. (Grace, teacher email interview)

Grace suggested that by encouraging students to 'observe' how disciplinary specific texts are written, the disciplinary style will be reflected in their writing.

8.2.7.2 Cross-disciplinary aspects of voice should be addressed explicitly in the future

Discussing possible future developments in the ABP that would touch on textual disciplinary diversity, Amanda suggested that they "could be helpful for students whose discipline varies markedly from the generic examples covered in class". Grace added that "[i]t would probably be good to do this – maybe to develop exercises that asked students to identify particular features in their articles".

In line with Amanda and Grace above, Seth was unequivocal in addressing cross-disciplinary aspects of writing stating that this aspect would be "something that really needs to be addressed“, with Leah highlighting the need for "more explicit" instruction given to the teachers, so that they "could better advise and prepare our students in certain writing techniques".

Summary of the teacher interview findings

Below I present key points emerging from the teacher interviews:

1. Given the predominant Asian ethnic structure of the ABP cohorts, there was a prevailing perception among teachers that students' Confucian epistemological orientation impeded the manifestation of an authorial voice in their writing upon ABP enrolment; Seth made a "massive assumption" in 8.2.1 in this regard implying that voice instruction would have to start 'from scratch'.

2. The main flaws burdening student script were the use of an inappropriate register, a lack of language accuracy, over-assertiveness in expression of claims, and an insufficient networking with authors in backing up arguments (8.2.3).

3. In approaching voice instruction, teachers related to their own experiences as learners, with a prevailing view that acquiring voice took time extending over many years of general and higher education; this finding would make voice instruction problematic on ABP given the short, 16-week instruction; the general view could be encapsulated as *'It took me long years to acquire voice as a native speaker, so how could I teach international students to express voice in only16 weeks?!'* (8.2.4).

4. There was a reported language acquisition 'priority list' which seemed to condition voice instruction by language accuracy; as a result, voice instruction was given a 'soft' approach, being taught "to some extent" mainly targeting voice recognition in texts and writer positioning (8.2.5).

5. ABP design, including assessment rubrics, did not signal voice as a feature expected to occur in student script; a lack of voice purpose prompted teachers to attend to other language related concerns, which they found more pressing (8.2.6).

6. Voice instruction was not ruled out, but it was left to individual teacher decision (8.2.6) as no specific class instruction time was allocated to voice practice; this becomes an

issue when teachers believe that voice acquisition occurs naturally in English-speaking education environments, without specific instruction.

7. With few exceptions, teachers viewed voice instruction as a post-language-acquisition goal, with the possible implication that ABP should share the responsibility for voice instruction with the PG programmes (8.2.5), given that the expression of voice had largely been clarified for themselves when undertaking PG studies.

8. Cross-disciplinary aspects were not addressed on the ABP as generic texts prevailed in class instruction, although students were required to access disciplinary-specific texts when writing their end-of-ABP extended paper, which they developed over the 16-week of ABP instruction (8.2.7).

9. ABP teachers had no specific knowledge of voice disciplinary variation, or specific teacher training targeting expressions of voice (8.2.7.), given that their prevailing disciplinary orientation was in the area of Linguistics or Second Language Acquisition.

10. In defining authorial voice (8.2.2, Table 18) only four out of nine teachers addressed both the writer-reader and writer-author aspects of voice, which may raise the issue of an eclectic understanding of the potential of voice features in expressing an authorial presence involving the reader on the one hand, and the authors, on the other hand.

8.3. Interviews with postgraduate disciplinary PG instructors

Four lecturers (Emma, Iris, Esther and Scott) participated in an email interview. All of them were involved in the PG instruction of international students, including the students who completed the ABP. In building up the questions, I avoided the use of the voice jargon, given that the lecturers were teaching disciplinary knowledge content, not language. Therefore, I asked questions in an indirect way by inviting them to comment on a stand-alone literature review assessment paper written by an ABP student (Appendix 9). Their answers, though, went beyond the text in question, which provided deep insights into their personal views about international student PG writing in general. Lecturer elicitations are grouped in two categories. The first one presents their answers pertaining to the Rhetorical Self, while the second one highlights the lecturers expressed opinions from an Authorial Self perspective (Appendix 9).

8.3.1. Lecturers' perceptions of rhetorical aspects

An issue relating to the way the audience is addressed in international student script was signalled by Emma:

> Students should be taught to write not having academics in mind as their audience but lay people from the street with enough education (in a different area) to get the main point of the paper. (Emma, lecturer email interview)

In the excerpt above, Emma suggests that student text should be simple, stripped off the academic jargon, which would make the text easy to understand. Her remark may imply that the academic vocabulary the NNS students used in their scripts lacked clarity and posed problems to the expert reader in understanding the main aspects of the paper. Emma seemed to lower her expectations of finding sophisticated or specialised topic vocabulary in scripts in exchange for getting "the main point of the paper". She also relinquished her position of an expert reader to an unpretentious, non-specialist reader. Emma's request could be epitomised in few words: *'Just tell me what you mean, forget about fancy words'.*

Iris noted that this type of student cohort was skilled in structuring texts in PG papers:

> In my (very limited) experience, most ESL graduate students have a strong grasp of the mechanics of writing in English, precisely because they have learned formal grammar and structure. However, if there is any critique there, it is that the writing does become almost mechanical in its structure. (Iris, lecturer email interview)

However, Iris perceived a problem in the fact that the structure was not natural, but "mechanical", which may give way to the inference that students do not create a 'natural' flow of ideas; therefore, their writing may not be convincing.

8.3.1.1 Lecturers' perceptions of sentence construction in international student script

Another aspect touched upon by the lecturers related to the way sentences are structured Although Iris believed that the sentences did not pose a serious problem in the text she was referring to, she introduced a comment about the 'quirkiness' of the first sentence:

> [The level of language] relatively strong, there are some awkward/less elegant turns of phrase (and the occasional odd sentence, like the very first one) but overall is fairly functional and readable. (Iris, lecturer email interview)

The question Iris was reacting to was about the *level of language (grammar and vocabulary) of this paper*. On a Likert scale, Iris indicated that the paper was at an appropriate level from a language and grammar viewpoint, evaluating it as a *four out of five*. However, she immediately swerved to a comment introduced in brackets which was relating to the sentence structure, which was not in the question. This revealed the fact that sentence structure was one of her concerns at least in the international student writing. The "occasional odd sentence" insertion suggested that sentence type or structure was a criterion of evaluation in the papers she was reading and marking.

Asked about *what were the most common issues in postgraduate second language student writing*, in her opinion, Emma made a direct reference to sentence writing:

> Sentences need to be shorter and simpler; students should avoid stringing several nouns together trying to construct one complex meaning, which instead can become a convoluted and confusing construction. (Emma, lecturer email interview)

In the excerpt above, Emma suggested that the sentence should contain fewer words, as well as simpler grammatical structures, possibly a lower reliance on nominalisations. Overall, she suggested that simplicity in sentence construction and grammar structures would lead to fewer grammatical errors.

8.3.1.2 Lecturers' perceptions of the how the reiteration of the central point (RoCP) is achieved in international student writing

The second rhetorical aspect raised by the lecturers in the email interview was related to the way the student addressed the reiteration of the central point in their literature review sample. In this regard, Esther notes:

> Overall the structure is strong and clear, with paragraphs clearly differentiated and introduced. (Esther, lecturer email interview)

Esther suggested that RoCP is a concern in PG writing, and she seemed to give a positive appreciation of the way the student addressed this aspect. By contrast, Scott, seemed to be concerned about structural and cohesive issues he identified in the student script that the interview was based on:

> […] It's not clear to the reader until right at the end that the purpose of the paper is to make the case for some research. This should have been signaled right at the start. (Scott, lecturer email interview)

Scott's remark reflected the way a lecturer evaluates the relationship between the writer and the reader. Esther and Scott's comments on the way the RoCP was constructed in the text were divergent.

8.3.2. Lecturers' perceptions of student contribution and interactions with authors

8.3.2.1. Student writers' interaction with sources

Commenting on the interactions with sources reflected in the ABP sample text, Esther seemed to appreciate the way the student writer managed to collect and group ideas from the literature pertaining to her topic of interest:

> [The writer] 'conversed' appropriately with the scholars, and at points made appropriate attempts to group studies, showing 'established thought'. (Esther, lecturer email interview)

However, Esther also made references to international student script in general, highlighting a low level of external content evaluation. Some scripts, in her opinion, constituted an external source synthesis devoid of a critical and authorial stance:

> I also have found in the past a common error to be the quite uncritical reporting of secondary sources, really summarizing them and reporting them at face value as opposed to critically evaluating the pros and cons of different studies. (Esther, lecturer email interview)

Commenting on the critical aspects of the sample script, Scott found that this requirement was not satisfied, particularly due to the way the task was framed in the assessment. In his expert opinion, a low number of words required by the assessment task limited the writer's opportunities to develop a critical review of the sources:

> In a very short paper of this nature it's unlikely that the student would be able to demonstrate good evidence of strong critical thinking abilities. The paper is quite structured, containing three quite disparate topics and the student does not have space in the paper to do justice to any of them. So critical thinking is weak, probably through structural reasons of the three-topic short paper […]. (Scott, lecturer email interview)

This criticism was not directed at the student script, but at the way the ABP assessment was framed, raising issues of the extent to which the ABP task reflected a real-world literature review. A 1,000-word literature review as the task required was an inappropriate 'space' for such a section.

In terms of positioning, though, Scott acknowledged a pleasing level of "competence":

> [M]ore positively the paper does show competence in terms of student positioning – which I understand is not the same thing as critical thinking. (Scott, lecturer email interview)

Scott's remarks revealed a careful delineation between critical thinking and positioning in an academic script. It must be noted, though, that his main criticism was particularly aimed at the task descriptors rather than at the student's performance in writing. The derived inference was that had the task been better framed in terms of the word number, the student would have had the opportunity to critique the ideas from the external sources more effectively.

8.3.2.2. Contribution to discipline in PG student writing

Another point discussed by the lecturers was related to the authorial contribution reflected in the student script at a Master's level. The question was "*In your opinion, is a postgraduate assignment a way of testing student knowledge, or an opportunity given to a Master's student to contribute to the disciplinary knowledge"?*

An experienced lecturer, Scott, stated that this aspect "is not common among postgrad students", although "you'd want them to show their contribution". In line with Scott, Emma's 'line in the sand' was confined to a script that showed writer's philosophical and critical thinking, their "knowledge on how to justify their line of argument", and the ability to express their own opinion based on the literature. Both Scott and Emma had clear standards in terms of what skills a Master's script should reflect, but a contribution to the discipline was not an expectation.

Situated on a harder line of requirements, by contrast, Esther, explained that:

> Postgraduate study isn't about content mastery as much as demonstrating breadth of graps of a field, and articulating how that field needs to be adjusted or extended. (Esther, lecturer email interview)

Esther suggested that proof of mastering content was not sufficient in the PG work; a student would have to use their 'insider' knowledge to extend scholarship and possibly cause change in their discipline. Iris shared a similar view which she expressed through a question: "Why does it have to be either/or"? This suggested that she expected a reflection of both the content and authorial contribution in a script.

Summary of the PG lecturer interview findings

Lecturers' interviews elicited a number of views on voice that went beyond the sample script used as a base for the interview. They also made comments about international student writing in general. The comments pertaining to the rhetorical aspects indicated a preference for conciseness, use of simple words, as if addressing "lay people from the street with enough education to get the main idea", shorter sentences, simpler structures and reduced nominalisations, i.e. avoidance of "several nouns together trying to construct one complex meaning".

On a writer-author interaction level, I raised the issue of writer contribution to knowledge on Master's programmes. Two lecturers considered that an expression of critical thinking in a script and a proper positioning on the external content would be the required standard requirements in a Master's script. However, the other two lecturers advocated for a more substantial contribution to the field, "demonstrating breadth of grasps of a field, and articulating how that field needs to be adjusted or extended".

Finally, the interview revealed some degree of criticism levelled at the way ABP approached task definition in the literature review assessment used as a sample script. The 1,000-word count set as a requirement for a literature review was insufficient as it did now allow full opportunities for exploring the literature on the topic; therefore, it did not reflect a real-life situation in academic writing. This comment suggested that the ABP writing and the writing in the disciplines may not be calibrated in a way that made them function as jointed segments.

The most salient finding in both the teachers' and postgraduate lecturers' interviews was an agreement to disagree on:

- how voice is defined,
- if, when or how it is to be taught,
- what textual features express voice and
- whether voice should reflect an authorial contribution to the discipline in a Master's programme.

9. Discussion and Conclusion

This chapter complements the discussion and concluding sections in Chapters 4-8, where I presented the rationale for analysing the voice conveying textual features, as well as the conclusions based on findings. To start with a general consideration, this study has brought together perceptions about voice from three main stakeholders involved in academic writing: the student writers, the ABP teachers, and the postgraduate lecturers (Figure 57 below). Firstly, the students expressed their views about voice, and their scripts were analysed to make a comparison between their beliefs and their actual manifestations of voice in their scripts. Secondly, the teachers provided their own definitions and understandings of voice, and expressed their views about the place of voice instruction in the ABP and in the future PG programmes. Finally, the postgraduate lecturers shed more light on the expectations related to expressions of voice in PG academic writing. Each of these three parties contributed to a better understanding of how textual features express voice, and how voice can be used by student writers to signal an authorial presence.

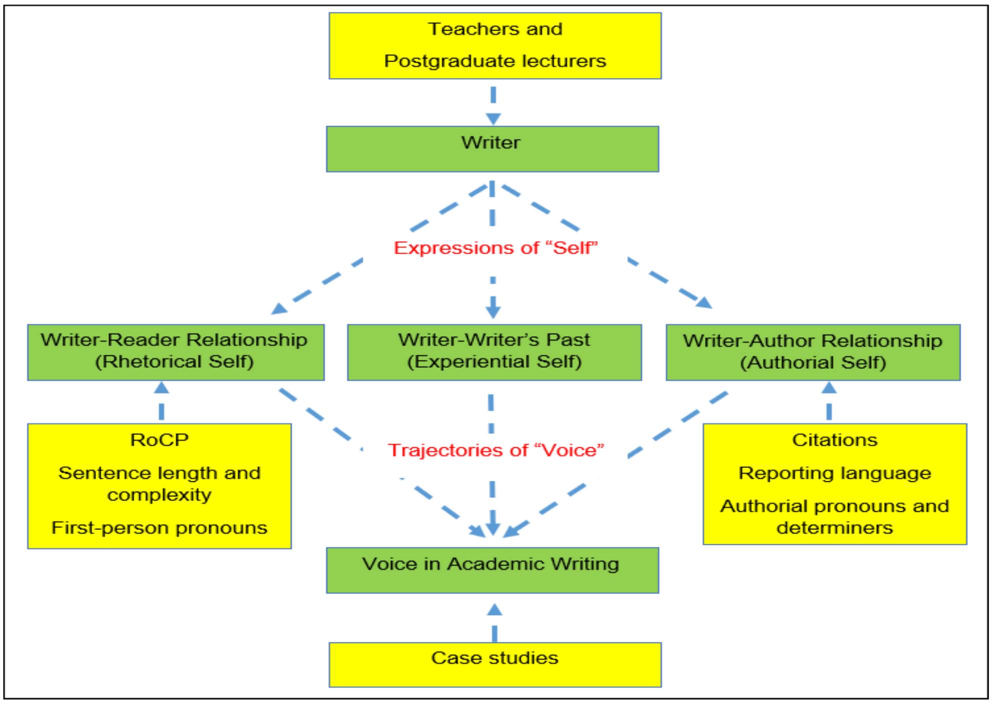


Figure 57: The architecture of the study

As seen in Figure 57 above, the students' expressions of voice in interviews and in academic scripts revealed aspects relating to three Selves highlighting writer's relationships with the reader, the authors, and their own past experiences. Students' personal theories about voice expressed in three longitudinal interviews and their voice-feature usage in ABP and later on in PG scripts allowed an analysis of their trajectories of voice across two university programmes. The following sections will provide answers to the three research questions which sought to find whether students' views about voice were reflected in their scripts, whether their expressions of voice developed over time, and finally, what importance the ABP teachers and postgraduate lecturers attached to voice, voice instruction and student voice development in scripts.

9.1 Answers to this study's research questions

9.1.1. Research question #1: To what extent are students' elicited views about academic writing reflected in their scripts?

The first research question investigated the extent to which opinions expressed by students in interviews converged with the student usage of the textual features in question. The comparative analysis between elicited answers in interviews and the feature usage in scripts was conducted in connection with four textual features: the RoCP, sentence length and complexity, first person pronouns and citations.

Overall, findings show a pattern of confusion in terms of who the academic writing was addressed to. Defining who the reader was or who they were writing to seemed to be problematic for some of the students. Another finding indicates that other students consciously avoided an RoCP function in their scripts assuming that the reader already knew what the central point was; therefore, they perceived this textual feature redundant in their scripts. Overall, the interview elicitations were consistently in line with the usage of the RoCP in scripts.

In terms of sentence usage, students were either mitigating their grammatical difficulties through sentence simplicity, or striving to follow a disciplinary writing style by creating complex sentences and achieving sentence diversity in their scripts. The interview elicitations were in line with their grammatical accuracy worries as well as with the disciplinary strategies they were trying to emulate. All the interview participants expressed preferences for complex sentences, thinking that this type of sentence should be found in their scripts as a disciplinary marker of postgraduate texts, but they made informed, conscious and candidly expressed choices towards sentence simplicity or complexity, in terms of their perceived writing skills.

Self-mention pronouns revealed students' conflicting reactions to ABP teacher advice which was orientated against the use of these textual features. Despite a general elicited belief that these pronouns did not have a malign influence on the quality of their writing, two categories of reactions from the students emerged. One was a student resistance to teacher advice and a usage of these textual features in their scripts. Another reaction was to submit to teacher advice, put on hold their tendencies to use these features, but maintain their perceptions that first-personal pronouns were in fact acceptable and useful in their writing. Overall, as a direct answer to the research question, student usage of the first-person pronouns was in line with interview elicitations. Students applied the elicited personal perspectives in their scripts, and chose to increase the number of self-mention pronouns *"we"*, *"my"*, and *"our"* in their PG scripts.

The students openly stated that citations had the potential to express voice. They were aware of both the evaluative capability of the integral citations and the knowledge-borrowing power facilitated by the non-integral ones. Some students believed that authors' fame, opportunities for positioning on the subject matter and for expressing their understanding of the meaning delivered by the authors were good grounds for using integral citations. Another group appreciated the "fluency" introduced in a script by the non-integral citations, which did not require the use of reporting language. In the interviews, students gave clear signals about the writer-author interactional potential through citations in a script, and the usage of citations reflected their elicited perspectives on the use of citations.

Whether the students chose to create integral or non-integral citations, the textual usage reflected students' views and strategies expressed in the interviews. However, these textual features appeared as a template in a high number of topic sentences in the ABP and PG corpora. Topic sentences are features that support the RoCP in a script and represent expressions of writer's *'say'* in a paragraph. The text analysis showed that when topic sentences and citations 'colluded' in the texts frequently, the expression of writer's voice became less evident to the reader. From a summarising statement to the effect of *'I will develop this argument in this paragraph and will back it up with knowledge from sources'*, the scripts showed a shift to *'the source states this, therefore this is the argument I will develop in this paragraph'*. The systematic use of this combination of textual features as a template in structuring a paragraph affected the impression of voice on the reader, particularly because topic sentences are expected to be expressions of the writer's voice, not of the authors'.

In summary, there was consistency between the students' perceptions of voice elicited in interviews and textual features usage in their written assignments. The study participants candidly expressed their perspectives on the voice features under investigation, and justified the writing strategies they applied in their scripts.

9.1.2. Research question #2: How does the student expression of voice in academic scripts develop or not develop as a result of achieving membership in two university programmes?

This section analyses changes in the transition from the ABP to the PG programmes. Rather than presenting visual snapshots of the data occurring in the ABP and PG scripts, the graphics choice used in the findings chapters aimed to show the changes which occurred in scripts in the ABP to PG transition. Thus, the illustrations showed evidence of both gain and decrease in the occurrence of textual features expressing voice, which I will detail in the subsections below.

First, my study has found evidence of change in voice expression in PG scripts in four aspects investigated, especially in the features that this study views as markers of Rhetorical and Experiential Selves. The RoCP features tightened the reader-writer rapport in scripts leading to an expression of voice to surface in the text construction. Similarly, sentences increased thought flow accommodating more words per sentence, and a high number of scripts showed a tendency to sentence complexity. The increase in the wps also signalled a more intense use of noun and verb phrases even in the texts containing a higher number of simple sentences. Despite a reported friction generated by the ABP teachers' ban on the self-mention pronoun *"I"*, the students decided to make up for this loss by increasing the usage of other self-mention pronouns, such as *"we", our"* or *"my"*. From an Experiential Self viewpoint, an analysis of the sources used in assignments showed personal and conscious decisions overriding the L1 reported nationality bias that they brought along to New Zealand upon enrolment on the ABP. Thus, an orientation to academic sources delivering disciplinary content was not dependent on the nationality of the authors, but their perceived academic authority.

Second, all the Authorial Self features saw a drastic reduction in the use of the first-person pronoun *"I"*, particularly in the Introduction and Methodology sections, where *"I"* was often replaced by the noun "researcher" to denote the student writer. By contrast, the number of non-integral citations dominated the PG texts. Along with the inherent plunge in the evaluative potential derived from fewer integral citations, a pattern of non-evaluating reporting verbs usage surfaced in PG student writing. Thus, cognition-critical, cognition-tentative, and discourse-doubt, which are the verbs of stance with a high evaluative potential, all decreased in the PG script. The general impression left on the reader was an inclination to show an accumulation of knowledge in scripts rather than an evaluative analysis.

Third, the findings show a decreasing usage in PG scripts of writer-author interactional features at a textual level. The overall use of general pronouns and determiners decreased dramatically delivering less textual cohesiveness in all the PG scripts. Despite the fact that the proportion of RCS and RSA authorial pronouns and determiners per 1,000 words decreased, too, they were still present in 30% of the PG scripts. This indicates that the three voice functions I identified in the ABP scripts – purpose, extension and positioning – were still considered by the student writers worth using in the PG scripts, albeit to a lesser extent compared to the usage in ABP writing when the student participants were under the ABP teacher guidance.

Fourth, this study identifies clear connections between the use of textual features expressing voice and the writer's willingness or inclination to contribute to the disciplinary knowledge. In Chapter 7, I present elicited identity trajectories in three transitions, from L1 to L2 environment, from ABP to the postgraduate disciplines, and from the L2 academic environment back to the one in L1. An analysis of student interview elicitations displays clear evidence of data connections between the reported desire to contribute – or not to contribute – to the L2 disciplinary CoP and the student usage of voice textual features.

Finally, in the three case studies I show how Jack and Adrian consciously decreased the writer–author and writer–reader voice features in accordance with their intended contribution to their CoP contribution agenda. Jack plainly stated "I don't contribute; I just summarise previous studies" and Adrian declared candidly "Now I am just a student. I can't contribute more now. It's just a normal paper. I don't feel it's 'contributing'". These two students, who had a good control on L2 language and came to New Zealand with solid disciplinary knowledge did not see the disciplinary contribution to knowledge as a requirement in L2 CoP environment. By contrast, in all interviews Sabrina openly manifested a desire to contribute to both the L1 and L2 disciplinary CoP, and her increased usage of voice features seemed to complement it. This showed close connections between interview elicitations, voice feature usage and her L2 disciplinary identity.

Overall, the textual features considered as markers of voice by the present study decreased numerically in the PG programmes. It is also to be noted that student-elicited answers in the interviews and voice features usage in the script showed a direct connection with the student willingness to contribute to the L2 disciplinary knowledge.

9.1.3. Research question #3: How do EAP teachers and university lecturers perceive the importance of expressing and developing voice in a postgraduate programme?

9.1.3.1. Teachers' perceptions about voice

The teacher participants contributed to my study by sharing their definitions of voice along with their perceptions of the possibilities available to students for voice development. Although some teachers did not rule out a need for a more targeted voice instruction, the ABP programme design and the assessment rubrics were not factors to encourage a more explicit voice pedagogy.

A lack a prioritisation of voice instruction in the ABP seemed to be justified by two explanations. The first one was that their own voice acquisition experience impeded an inclination to insist on aspects of voice in class instruction. As all the teacher participants in my study were native speakers of English, they had been exposed to a voice instruction extending over many years, covering their general and higher education. Some of them indicated that they became confident in expressing voice in writing only as students on PG programmes. Their own experiences in voice skill acquisition made them sceptical about a realistic expectation that international students would be able to learn to express voice in writing in only 16 weeks of instruction. The second explanation was related to issues derived from grammatical and lexical accuracy in student script, which were given priority in class instruction.

Overall, the ABP teachers did not rule out an incidental voice instruction, but based on their experiences, they perceived that voice was disciplinarily sensitive, therefore they expected it to take shape or become more obvious in student script under the guidance of the disciplinary lecturers.

9.1.3.2. PG lecturers' perceptions about voice

The main emerging point from the postgraduate lecturers was that in a script they expected to find ideas expressed in a simple way, not in unnecessarily sophisticated styles which may burden the comprehension of a script. A salient issue derived from the lecturers' interview was the student contribution to knowledge which would be – or would not be – expected to transpire in a Master's script. Although clear proof of control of the content in a student script was expected by all the interviewees, there was an obvious division in their views about the Master's students' contribution to knowledge in a text. While some were surprised that I even raised the issue of contribution in the interview, suggesting that, of course, contribution was necessary, others took a more conservative stance on the matter, advising that although this requirement would be ideal to be met, contribution to knowledge in a script was not a frequent occurrence in Master's scripts.

Summarising the teacher and lecturer interviews, a main finding is that the ABP teachers deferred voice instruction to PG environments, while the PG lecturers' expectation was that the PG students should already be equipped with knowledge about voice upon enrolment on PG programmes. Without specific voice instruction in either ABP or PG programmes, the students orientated towards textual features that posed less challenge, especially those that were assigned to an Authorial Self. As all the students had IELTS experience before the ABP enrolment, their rapport with the reader was easier to build and maintain in a script, probably the reason for a more accomplished rapport with the Rhetorical Self features. However, the novelty of introducing external content in their scripts did not have sufficient practice and specific voice instruction to gain more grip in the PG scripts.

9.2 Research contributions

9.2.1. Conceptual contribution: What is voice?

My study aligns with Matsuda's (2001) definition of voice as "the amalgamative effect of the use of discursive and non-discursive features that language users choose, deliberately or otherwise from socially available yet ever-changing repertoires" (p. 40), and moves towards a reification of voice. In my research I identify and analyse longitudinally the use of six textual features that have the potential to express voice: RoCP, sentence length and complexity, first-person pronouns, citations, reporting language, and authorial pronouns and determiners. The choice of these features was informed by a Voice Kit (see Appendix 7) which I designed informed by the literature of voice, and which signalled points of tension in expressing voice. The issues derived from interviews and student scripts contributed to the choice of the six textual features that my study analysed. Thus, this study shows that voice can be expressed by six textual features, its strength can be compared longitudinally, and writing Selves have the potential to show changes in student identity.

9.2.2. Theoretical contribution: What theories can interpret voice?

The adaptation of the 'selves' theory originating in Halliday's (1985) work on Systemic Functional Grammar, and further refined by Ivaniç (1998) and Thompson (2014), allowed a differentiation of a writer's selves. This approach to analysing oral and written communication has made possible an interpretation of voice in terms of writer's textual rapport established with the reader, the authors which inform their texts, as well as with their own past experiences which influence the decisions they make in writing (Ivaniç, 1998). My study is based on these interpretive advances towards a theory of the selves, but furthers them by making connections with Lave and Wenger (1991) and Wenger's (1998) theory of Communities of Practice, which are viewed through the perspective of the disciplinary communities.

9.2.3. Methodological contribution: How can voice be investigated?

This research is a longitudinal investigation of the six textual features across university programmes, from a bridging programme to the Master's or PhD programmes in the disciplines. This has allowed an identification of developmental aspects in students' theories about voice and textual usage of those voice expressing features.

My study shows that expressions of voice can be interpreted through the lens of the CoP theory, showing clear links between a writer's desire to contribute to the PG discipline and the intensity of voice projected in a script. Thus, the students who stated that they wanted to contribute to the L2 disciplinary environment used the six textual features with increased intensity and efficiency. Finally, my study makes expressions of voice in writing as writer-reader (Rhetorical Self) and writer-authors (Authorial Self) interactional features, which are central for knowledge creation in a disciplinary community. Therefore, this study shows that voice is a signifier of creating and sharing disciplinary knowledge by a student writer, which makes voice a central concept in a disciplinary community.

9.3 Pedagogical implications

9.3.1. Voice and students' contribution of knowledge

This study has identified possible issues relating to expectations of student contribution to the knowledge of the discipline in their writing. A lack of consensus in this regard surfaced in the ABP teacher and postgraduate lecturer interview findings. A clearer definition of such expectations provided by the academic providers may throw more light into the need of an individual voice in student writing, particularly in programme and degree level where it is expected to be evident in a script. Such an institutional bill of expectations of authorial contributions in student script would make voice an official requirement in a script. Furthermore, it would necessitate a tighter collaboration between different tiers of academic programmes in a university for a more inclusive definition of voice encompassing not only the disciplinary but also the genre-specific nature of voice and the variety that exists within each discipline. This would benefit the foundation programmes, which would get a better idea of the progression in voice at different levels of academic programmes, and would allow the ABP teachers to design rubrics in which voice were more accurately defined.

9.3.2. Teaching voice in language classrooms

ABP teachers' long-term exposure to voice throughout their general and higher education programmes seemed to make them take a sceptical position in relation to a prioritisation of the voice instruction. As the students' texts were still burdened by grammatical and lexical errors, the teachers decided to give more consideration to accuracy of expression, and treat the voice instruction more sparsely. This decision was not challenged by the design of the ABP itself, or by the marking rubrics, where voice was not a specific criterion. Given the disciplinary-specific calibration of voice, the teachers left the voice instruction at the latitude of the postgraduate lecturers, who had disciplinary specific knowledge about the writing style of their discipline. However, while the teachers deferred the voice instruction to the PG programmes, the PG lecturers expected to find expressions of voice in the PG student script. As a result, specific voice instruction was hardly addressed in either programmes.

Finally, according to opinions expressed by teachers in interviews, specific disciplinary voice information would make possible an informed instruction of voice on the ABP. Thus, the voice features could be discussed in the ABP class, or in academic foundation programmes in general, so that they reflect disciplinary pathways that the students will pursue in the future. Other teacher concerns referred to a lack of specific voice instruction. Some teachers stated that answering some of the questions I asked in the interviews alerted them to possible voice manifestations in a script. They also mentioned that they were willing to undertake voice specific training to be able to address voice features in class in a shared, unifying way. Therefore, PG programmes in teacher education and Applied Linguistics would be welcome in the future and attended with enthusiasm.

9.4 Limitations and future research

9.4.1. Limitations of my study

My study is based on a research sample of 18 students who attended all my interviews, of which six were enrolled in Finance and Accounting, nine in Communication Management, and three were enrolled in other disciplines. This sample structure did not make possible a disciplinary analysis of voice to achieve a better implementation of the CoP theory, and, more importantly, highlight disciplinary differences in expressing voice. Being aware of these limitations, in a future study I would increase the number of participants and invite students from an array of disciplines to diversify the academic pathways that the students are following, which would enable covering a wider range of disciplines in a consistent way. A stronger and more diversified student sample, would allow comparisons with other studies, and would lead to a generalization of findings.

Another methodological limitation may be that asking students questions about aspects of voice using their L1 language would elicit more in-depth or extended perceptions about their experiences. It is my view that even advanced speakers of an L2 may not fully express how they feel and think. An example of such limitation was Jack's and Sabrina's description of the Chinese general and academic language. Although they both referred to the Chinese language as containing "beautiful words", Jack associated this quality to the general Chinese language, while Sabrina thought that academic Chinese had some "beautiful" language. A Chinese- and English-speaking researcher may have clarified their views of the general and academic Chinese language.

9.4.2. Suggestions for future research

Future research may consider a consistent and comprehensive examination of a number of voice textual features in a range of academic writing genres, such as essays, reports, research reports, research proposals, and reflective writing, to mention but a few, to identify their most salient voice features in different disciplines. A possible approach may be based on a Voice Checklist, similar to the Voice Kit I designed, which, although has not been validated as an instrument of data collection, has shown its usefulness in the triangulation of findings. Such a voice checklist may be used by the ABP teachers and lecturers from different disciplines to reflect voice-specific disciplinary writing practices.

Closely linked to the Voice Kit would be the recognition that its design considered only grammatical features of a text. An inclusion of lexical criteria of identifying voice would extend the range of voice markers in a text. This point was signalled by Seth, one of the ABP teacher participants in my study, who stated that he sometimes chose to express voice through a departure from the 'mainstream' academic vocabulary. By intentionally including vocabulary 'off the academic chart' he singled himself out as a writer and introduced accents of individuality in his texts. This may raise the question of whether students' use of simple or colloquial words used in a controlled or conservative way may convey "voice" as a stamp of singularity.

Similarly, future research could also look into stance or how learners acquire evaluative/critical textual features since my study shows how this feature is absent in their ABP and PG scripts, particularly in the use of reporting verbs. Stance verbs represent a critical aspect of writing to the students from collective cultures where authority may remain unchallenged.

9.5 Final words

Voice has been discussed in the literature, and the Voice Kit I designed for my study reflects issues relating to voice that the literature has signalled over the years. Studies have tended to look at a particular textual feature that conveys voice in qualitative, or cross- sectional studies. By contrast, my study has dealt with voice differently, in terms of voice developmental aspects, the voice-conveying features analysed, the interactional aspects between the writer and other main stakeholders in a script, and the CoP identity that voice has the potential to reveal.

The current study expands our understanding of how voice develops in academic writing. It has shown that voice can be analysed longitudinally, and it can therefore show developmental aspects of writing skills. It has also shown that a number of voice features can be investigated in the same study in a way that shows the evolution of the Rhetorical, Authorial, and Experiential Selves, allowing an analysis which can highlight that some aspects of voice develop faster and some take more time to evolve. Furthermore, it has become evident that the findings in a longitudinal study can be analysed to show changes in writer-reader and writer-author interactions. Finally, this research proves that the findings in a longitudinal study can be used in individual case studies to highlight connections between a desire to contribute to a disciplinary community and the voice features that writers use in their scripts.

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Appendices

Appendix 1: Student participants' background and study interest

Student nickname	Gender	Ethnic group	Bachelor's degree major	PG discipline of study
Angela	F	Chinese	International Trade	Finance and Accounting
Adrian	M	Chinese	Public Security Management	Social Sciences
Ashley	F	Chinese	Banking Finance	Finance and Accounting
Camilla	F	Chinese	Teaching Degree (English)	Communication Management
Edith	F	Chinese	Media Studies	Communication Management
Kim	F	Chinese	Teaching Degree (English)	Finance and Accounting
Heather	F	Korean	Bachelor and Master in Christian Ed.	Communication management
June	F	Chinese	International Economics	Marketing
Jack	M	Chinese	Geography	Geography
Ken	M	Chinese	Finance	Finance and Accounting
Laura	F	Chinese	Media Studies	Communication Management
Mildred	F	Chinese	Management Studies	Communication Management
Nora	F	Chinese	Media Studies	Communication Management
Nita	F	Chinese	Media Studies	Communication Management
Paige	F	Thai	Bachelor in Accountancy	Finance & Accounting
Ryan	M	Chinese	Media Studies	Communication Management
Sabrina	F	Chinese	Human Resources Management	Communication management
Sienna	F	Chinese	Communication Management	Communication Management
Thelma	F	Thai	Bachelor in Accountancy	Finance & Accounting
Wendy	F	Chinese	Teaching Degree (English)	Communication Management

Appendix 2. Permission to conduct research

School of Humanities, April, 2014

Dear Dr. XXXXX

My name is Eugenia Butler and I am a doctoral candidate in the School of Humanities at Massey University. I am conducting a research study as part of the requirements of my PhD degree in Linguistics and Second Language Teaching.

I request permission to do research in the advanced Direct Entry English Pathway (DEEP) programme at Professional and Continuing Education (PaCE). My research seeks to investigate postgraduate students' writing. I would be very grateful if you could:

a) grant access to students' 192.032 Advanced Reading and Writing final extended writing assignments on Stream after programme completion (Wellington intake September 2013 - January 2014; Albany intake July-November 2014)
b) give permission to organise two e-mail interviews and a focus group discussion with six English for Academic Purposes (EAP) teachers at PaCE involved in advanced DEEP instruction; the discussions will be about teachers' perceptions of authorial voice in academic writing

I anticipate that the e-mail interviews will take place in May and July 2014, and will require approximately 60 minutes per session, while the focus group discussion is scheduled in May 2015 and will last around 90 minutes. The time invested by teachers in this study will amount to 3½ hours.

This project has been reviewed and approved by the Massey University Human Ethics Committee: Northern, Application XXXXXX. If you have any concerns about the conduct of this research, please contact Associate-Professor, Mark Henrickson, Massey University Human Ethics Committee: Northern, telephone 09 414 0800 x43404, email: humanethicsnorth@massey.ac.nz

For further information you may contact me (ext. 63186, email: e.butler@massey.ac.nz) or my faculty advisors: Dr. David Ishii (ext. 43371, email: d.ishii@massey.ac.nz) and Dr. Gillian Skyrme (ext. 81171, email: g.r.skyrme@massey.ac.nz).

Yours sincerely,

Eugenia Butler

Appendix 3. Student participant information sheet

April, 2014

My name is Eugenia Butler. I am a doctoral candidate in the School of Humanities at Massey University. I am conducting a research study as part of the requirements of my degree in Linguistics and Second Language Teaching.

The aim of this study

This letter is an invitation to participate in my research, which seeks to investigate postgraduate students' writing. In order to identify the features that are used by student writers to express their engagement in their academic discipline. I would like to analyse your written assignments and interview you in order to get a grasp of your perceptions of postgraduate academic writing.

Project procedures

The scripts in question are the final extended writing paper, 192.032, that you submitted at the end of the DEEP programme and a paper that you will submit in your Master's programme. The interviews will ask you about aspects of your development as a writer in your postgraduate study. The face-to-face individual interviews will take place at your campus, at a specific location mutually agreed upon and will be scheduled between May and November 2014 – for cohort 1; August 2014 and July 2015 – for cohort 2). The interviews will be recorded and will last about 45 minutes per session, totalling approximately 2 hours over the period. They will be scheduled at your convenience at times that do not affect your study work or work hours.

Who are the student participants?

The participants in this research are only the students who successfully completed the postgraduate bridging programme (DEEP), and are currently enrolled in postgraduate programmes. Your participation in the study will not be financially rewarded, but I believe that these interviews will raise your awareness of the importance of expressing voice in writing.

Confidentiality procedures

Participation in this study is confidential. Study information, including scripts, interview transcripts and notes relating to interviews and transcripts will be kept in a secure location at Massey University which will be password protected. This will ensure that I will be the only person to have access to this information. The results of the study may be published or presented at professional meetings, but participants' identities will not be revealed. The data collected will be destroyed after 5 years.

Please note that you are under no obligation to accept this invitation. Participation, non-participation or withdrawal will not affect your study in the current programme you are enrolled. If you decide to participate, you have the right to decline to answer any particular question, or to withdraw from the study.

(continued)

If you need to withdraw from this study, I would kindly ask you to withdraw after the completion of the first interview, which is scheduled in April or May 2014.

How interviews are organised and how data may be used

The study involves a number of three face-to-face recorded interviews, and I will be the only interviewer. You may ask for the recorder to be turned off at any time during the interview. You may also ask any questions about the study at any time during participation. At the end of the research investigation, I will send you an email to inquire into whether you would like to receive a summary of the project's findings. The findings may be disseminated in Massey University's internal research reports, international peer-reviewed journals, or conference proceedings.

Project contacts

This project has been reviewed and approved by the Massey University Human Ethics Committee: Northern, Application XXXXXX (XXXXX). If you have any concerns about the conduct of this research, please contact Associate-Professor, Mark Henrickson, Massey University Human Ethics Committee: Northern, telephone 09 414 0800 x43404, email: humanethicsnorth@massey.ac.nz

For further information you may contact me (ext. 63186, email: e.butler@massey.ac.nz) or my faculty advisors, Dr. David Ishii (ext. 43371, email: d.ishii@massey.ac.nz) and Dr. Gillian Skyrme (ext. 81171, email: g.r.skyrme@massey.ac.nz).

Yours sincerely,

Eugenia Butler

Appendix 4. Teacher information sheet

Invitation to participate in a research project

My name is Eugenia Butler and I am a doctoral candidate in the School of Humanities at Massey University. I am conducting a research study as part of the requirements of my PhD degree in Linguistics and Second Language Teaching.

The project seeks to investigate how language teachers and lecturers assist students in learning academic writing for their discipline so that they can become contributing members to that particular academic community, which is one of the most important goals in a higher education environment. The study also aims to raise students' awareness of the language options available to them in negotiating and becoming comfortable with their emerging disciplinary identity.

Your involvement in the study kindly requests your participation in two structured and semi-structured e-mail interviews, which will allow me to know some of your thoughts and views on the topic of academic writing in postgraduate programmes.

I anticipate that your participation in this research project will amount to a total of 3 hours. The e-mail interviews are scheduled from 16 February 2015 to 28 February 2015, from 10 March to 3 April 2015. The e-mail interviews will require approximately 60 minutes each or less.

Your participation is voluntary and your views will not be revealed to your students, participating or non-participating colleagues, or to anyone else without your consent. You can decline from answering particular questions or withdraw from the research at any time. I cannot provide any financial compensation, but I hope you will be satisfied with the knowledge that your views will help identify areas of improvement for the EAP writing instruction.

Your identity and information will be kept confidential and stored in a password-enabled computer and locked office for a period of 5 years, after which all data will be deleted or destroyed. At the end of the research investigation, I will send you an email to inquire into whether you would like to receive a summary of the project's findings. The research findings may be disseminated through Massey University's internal research reports, international peer-reviewed journals, or conference proceedings.

This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher named above is responsible for the ethical conduct of this research. If you have any concerns about the conduct of this research that you wish to raise with someone other than the researcher, please contact Professor John O'Neill, Director (Research Ethics), telephone 06 350 5249, e-mail humanethics@massey.ac.nz.

Appendix 5. Lecturer information letter

My name is Eugenia Butler and I am a doctoral candidate in the School of Humanities at Massey University. I am conducting a research study as part of the requirements of my PhD degree in Applied Linguistics.

My project seeks to investigate how language teachers and lecturers assist students who are speakers of English as an additional language in learning academic writing for their discipline so that they become contributing members to that particular academic community. The study also aims to raise students' awareness of the language options available to them in negotiating disciplinary identity they feel comfortable with.

Your involvement in the study kindly requests your participation in a structured e-mail interview, which will allow me to know some of your thoughts and views on the topic of academic writing in postgraduate programmes.

I anticipate that your participation in this research project will amount to a total of 2 hours. The e-mail interview is scheduled from 22 February to 7 March 2016.

Your participation is voluntary and your views will not be revealed to any students, participating or non-participating colleagues or to anyone else without your consent. You can decline answering particular questions or withdraw from the research at any time. I cannot provide any financial compensation, but I hope you will be satisfied with the knowledge that your views will help identify areas of improvement for the pre-university bridging course writing instruction.

Your identity and information will be kept confidential and stored in a password-enabled computer and locked office for a period of 5 years, after which all data will be deleted or destroyed. At the end of the research investigation, I will send you an email to inquire into whether you would like to receive a summary of the project's findings. The research findings may be disseminated in Massey University's internal research reports, international peer-reviewed journals, or conference proceedings.

This project has been evaluated by peer review and judged to be low risk. Consequently, it has not been reviewed by one of the University's Human Ethics Committees. The researcher named above is responsible for the ethical conduct of this research. If you have any concerns about the conduct of this research that you wish to raise with someone other than the researcher, please contact Dr Brian Finch, Director, Research Ethics, telephone 06 356 9099 x 86015, email humanethics@massey.ac.nz.

Appendix 6. Participant consent form

I have read the Information Sheet and have had the details of the study explained to me. My questions have been answered to my satisfaction, and I understand that I may ask further questions at any time.

I **agree** to participate in this study under the conditions set out in the Information Sheet.

I (**agree)** / (**do not agree)** to have our conversation voice recorded.

Circle one only.

Signature: .... **Date:** ....

Full Name - printed ....

Appendix 7. The Voice Kit – A voice checklist used in interview 3

Name: ________________ Date ______ Campus ______

a) Textual features showing interactions with authors or sources (Authorial Self)

Checklist		Indicate paragraph number(s) to give examples, where applicable
I. External sources	1) I believe I have _________ external sources to inform my arguments. a) too few b) sufficient c) too many d) _________	
	2) _________ that my text contains sufficient knowledge from my discipline to convince the specialist reader. a) I am not sure b) I tend to believe c) I am very confident d) _________	
	My confidence in introducing external sources in my text: **I___________I___________I___________I___________I** very little some a lot of	
II. Writer-author contribution ratio to text: Who expresses more opinions in my text? Me or my sources?	3) I _________ express my opinion about the external content that I introduce into my text. a) rarely b) often c) very often d) _________	
	4) In my paragraphs I _________ create a combination of 'what they say' and 'what I say'. a) rarely b) often c) very often d) _________	
	My confidence in the ability to create a balance between my contribution and the external authors' contribution to the text: I___________I___________I___________I___________I very little some a lot of	

III. Direct quotes	5) I use direct quotes in my text in order to __________ a) introduce important knowledge from influential sources. b) avoid difficult paraphrases. c) increase the number of the words in the text. d) __________	
	6) The direct quotes in my text represent __________ of the entire text: a) less than 5% b) less than 10% c) more than 10% d) __________	
	7) __________ fit well in my own sentences (unless the quote exceeds 40 words). a) Some direct quotes do not b) Most of the direct quotes c) My direct quotes d) __________	
	My confidence in my skill of introducing direct quotes into my text appropriately: I____________I_____________I_____________I_____________I very little some a lot of	
IV. Delineation between writer – author contribution to text through proper referencing	8) My views are __________ separated from the opinions of my sources. a) not always clearly b) usually clearly c) always clearly d) _________	
	9) The external sources that I use in my text are __________ referenced using APA style. a) sometimes properly b) usually properly c) always properly d) ________	
	My confidence in my ability to separate my ideas from the opinions of my sources using the APA style: I____________I_____________I_____________I_____________I very little some a lot of	
V. Writer's attitude towards the content of the sources e.g. I agree with, disagree with, concede, challenge, etc. the claims of the authors. e.g. <u>why</u> I agree, disagree, concede, challenge the claims of the authors.	10) I __________ introduce into my text a variety of other positions in the literature a) never b) sometimes c) usually d) __________	
	11) I __________ use sources that express similar opinions to my views. a) never b) sometimes c) usually d) __________	
	12) I __________ fully explain why I hold a particular opinion. a) never b) sometimes c) usually d) __________	
	My confidence in making my position clear in relation to the content of the external sources: I____________I_____________I_____________I_____________I very little some a lot of	

b) **Textual features showing engagement with readers as members of a disciplinary community (Rhetorical Self)**

VI. Reinforcement of the central point of my writing e.g. writing topic sentences or introductions to various sections	13) The beginning of the sections of my text __________ reminds the reader of the central point of my topic. a) never b) sometimes c) usually d) __________	
	14) My paragraphs __________ begin with a topic sentence, which indicates the main idea(s) that I am going to develop. a) never b) sometimes c) usually d) __________	
	My confidence in my skill of reminding the reader of the central point of a text: I____________I____________I____________I____________I very little some a lot of	
VII. Use of first-person pronouns e.g. I, my, we e.g. 'It is widely believed that …' instead of 'Many people believe that …'	15) I __________ use first person pronouns to highlight my views on the topic. a) never b) sometimes c) usually d) __________	
	16) I __________ use the passive voice to express my views. a) never b) sometimes c) usually d) __________	
	My confidence in my ability to use the first-person pronouns in the text to express my ideas directly: I____________I____________I____________I____________I very little some a lot of	
VIII. Use of modal verbs or phrases that smooth out my claims or the authors' claims e.g. I believe that the preliminary findings <u>are likely to</u> confirm the second hypothesis.	17) I __________ use modal verbs or phrases to soften or strengthen the authors' claims. a) never b) sometimes c) usually d) __________	
	My confidence in adjusting the strength of my statements according to existing evidence: I____________I____________I____________I____________I very little some a lot of	
IX. Use of reporting verbs indicating my opinion about the sources I use in your text e.g. claim, demonstrate, explain, contend, etc.	18) I __________ use reporting verbs to indicate my opinion about the sources I use in the text. a) never b) sometimes c) usually d) __________	
	My confidence in using appropriate reporting verbs to express my views about facts and opinions expressed in external sources: I____________I____________I____________I____________I very little some a lot of	

X. Use of transition words e.g. firstly, secondly, moreover, however, etc.	19) I __________ use a variety of linking words to create a logical and easy to read text. a) never b) sometimes c) usually d) __________	
	My confidence in using transition words that allow the reader to flow more smoothly from one point to the next: I__________I__________I__________I__________I very little some a lot of	
XI. Use of pronouns to avoid word repetition e.g. 'Smith (2006) claims that [...]. He also mentions [...].	20) I __________ use pronouns. a) never b) sometimes c) usually d) __________	
	My confidence in my skill of using pronouns to avoid word repetition: I__________I__________I__________I__________I very little some a lot of	
XII. Sentence variety and complexity (the alternation of simple, compound, complex and compound-complex sentences) e.g. alternating sentence connectors such as however, although, but, etc.	21) I __________ use different types of sentences, according to the writing practices of the discipline. a) never b) sometimes c) usually d) __________	
	My confidence in building a variety of types of sentences, according to the writing practices in my field: I__________I__________I__________I__________I very little some a lot of	

Appendix 8. Teacher email interview questions

Dear [ABP] teacher,

Thank you for accepting to participate in my study!

You have received this invitation because you are currently teaching, or you taught, Advanced Academic Reading and Writing and/or Advanced Academic Language Skills and Conventions. Although this study is primarily focused on student writing, any opinions or beliefs that you may reveal relating to students' expression of authorial voice in academic script or in oral presentations are relevant and valuable.

In this document you will find a brief background of this study and eight interview questions. Please express your views on the questions and return this document by e-mail to e.butler@massey.ac.nz by the end of February 2015.

Eugenia Butler

I. A brief background of my study

This is a longitudinal study seeking to investigate how EAP teachers, lecturers from different departments and prospective postgraduate second language learners from Massey University enrolled in the DEEP programme perceive and value an authorial voice in academic writing. Voice is constructed in a script through a number of textual features that together may indicate how the writer chooses, evaluates, and projects their own ideas as well as the ideas of others. This is one of the most important goals in a higher education environment, particularly in postgraduate programmes.

This e-mail interview is aimed to tap into your perceptions of authorial voice, your experience as a writer, and your teaching methods aimed to assist students in developing an authorial writing style which allows them to have 'a say' in their academic scripts.

II. Interview questions. Please consider the questions below and feel free to ask any questions if you need to clarify any aspects relating to them.

1. How did you learn to express your ideas with confidence and authority in writing in general, and in academic writing in particular?

2. What does ‘authorial voice’ mean to you?

3. To what extent do you believe that authorial voice can be taught in an EAP environment?

4. Is postgraduate students’ development of their authorial voice a priority in your teaching the DEEP?

5. Can you think of examples of how voice is expressed appropriately or inappropriately in postgraduate students’ writing?

6. In your opinion, are the students enrolling in the Advanced DEEP programme equipped with an understanding of authorial voice?

7. Does the Advanced DEEP programme address any cross-disciplinary variation (e.g., Social Sciences, Business, Science, etc.) in the expression of voice? If you think so, can you please give some examples? If not, do you think it should? Why?

8. Are there any questions or concerns that you would like to share with me?

Appendix 9. Lecturer email interview questions

Dear lecturer,

Thank you for accepting to participate in my study! In this document you will find a brief background of this study, seven interview questions and an Advanced DEEP student script. Please express your views on the questions and return this document by e-mail to *e.butler@massey.ac.nz* *by April 1, 2016.*

Eugenia Butler

I. A brief background of my study

This is a longitudinal study seeking to investigate how language teachers and lecturers, and postgraduate English as a second language learners from Massey University perceive and value "voice" in academic writing. Voice is constructed in a script through a number of textual features that together represent the projection of a writer's identity. When a student expresses authorial voice in an academic script, the reader perceives him/her as a contributing member to that particular academic community, which is one of the most important goals in a higher education environment, particularly in postgraduate programmes.

This e-mail interview is aimed to tap into your perceptions of what a postgraduate paper or assignment should be like in order to meet the disciplinary requirements of your area of study or research.

Your opinions, suggestions or perceptions expressed in this interview will provide useful information to the Advanced DEEP (Direct Entry English Pathways) teachers who assist prospective international postgraduate students in developing an authorial writing style. This may allow the students to better understand the new academic environment, to have 'a say' in academic script and contribute to this particular discipline.

II. Interview questions

1. Attached to this letter you will find a short paper written by an Advanced DEEP student. It is a literature review, written as a stand-alone assignment, which was submitted as part of the Advanced DEEP paper requirements.

Please read the script and write your comments in the sections A to D below:

A. *How do you find the level of language (grammar and vocabulary) of this paper? Please rate it from 1 (very weak) to 5 (very good) on the scale below:*

I__________I__________I__________I__________I

1	2	3	4	5
very weak	weak	moderate	strong	very strong

Please indicate briefly the positive and negative aspects of this script from a language point of view:

B. How do you find the student's ways of using sources in the paper? Please rate it from 1 (very weak) to 5 (very good) on the scale below:

I__________I__________I__________I__________I

1	2	3	4	5
very weak	weak	moderate	strong	very strong

Please indicate briefly the positive and negative aspects of this script from a working with sources point of view:

C. *To what extent does the script reflect the writer's critical thinking skills? Please rate it from 1 (very weak) to 5 (very good) on the scale below:*

I__________I__________I__________I__________I

1	2	3	4	5
very weak	weak	moderate	strong	very strong

What are the positive and negative aspects of this paper from a critical thinking point of view? Does it conform to the disciplinary requirements?

D. Does this script meet the disciplinary genre requirements? Is this what you would expect from a literature review in a postgraduate paper?

Please rate it from 1 (very weak) to 5 (very good) on the scale below:

I__________I__________I__________I__________I

1	**2**	**3**	**4**	**5**
very weak	weak	moderate	strong	very strong

Please mention some positive and/or negative aspects:

The final questions

a) In your opinion, what are the most common issues in postgraduate second language student writing that should be better addressed by the Advanced DEEP teachers?

b) In your opinion, is a postgraduate assignment a way of testing student knowledge, or an opportunity given to a Master's student to contribute to the disciplinary knowledge?

c) Please feel free to comment on any aspect of the paper presented here, be it positive, negative or unaddressed.

Student writing sample

Paper: […] Advanced Academic Reading and Writing II

Literature Review

How do cultural differences cause intercultural communication obstacles in intercultural learning and international business environment?

Name: XXXXXXXXXXX

Student ID: XXXXXXXXXX

Submission Date: XXXXXXXXX

Teacher: XXXXXXXXXXX

An increasing number of people choose to study overseas or participate in international trade because the development of globalization creates a multicultural environment. Intercultural communication has become a hot topic worldwide, and both international students and employees in the transnational corporations face communication obstacles during their study and work. Therefore, it is necessary to attach importance to intercultural communication obstacles and find ways to address them.

This kind of obstacles contains many aspects which are caused by different factors. There are many studies in this field, and authors lay special emphasis on different aspects. Gore (2013) divided cross-cultural communication obstacles into six aspects which are physical, emotional, perceptual, cultural, language and gender barriers respectively. However, some factors in these six aspects have deeper implications which are involved in cultural contrasts, and this is a gap in the field of intercultural communication.

1. Communication obstacles in intercultural learning

There are some communication obstacles in intercultural learning which are caused by various factors. Ippolito (2007) pays attention to both language factor and social cultural factor, such as the design of intercultural curricula, genders, ethnicity and occupations. However, Almarza, Martinez and Llavador (2015) focus on the emotional factors, such as awareness and attitudes of students. They both analyse intercultural communication obstacles specifically by using previously known information and research data, but they ignore the connections between cultural differences and these obstacles.

The language factor is not only about the gap of language skills but also concerns about the quality of intercultural curricula. Gore (1998) notes that mother language becomes an obstacle in the process of studying additional languages. Conversely, Bruen and Sudbershan (2015) think that the gap of English ability whether exist between L1 and L2 students cannot be proved. This perception is different from the traditional notion of language skills because it is generally admitted that different languages are an important reason to affect intercultural communication. In addition, Ippolito (2007) indicates that government and universities do not emphasize international curricula and resolve intercultural communication problems between international students and domestic students. Both language skills and the quality of intercultural curricula belong to the language factor, but language skills are involved in cultural differences which are a deeper reason.

The social and cultural factor covers a wide ground which contains the mode of thinking, genders, ethnicity, occupations, etc. Sun (2013) shows that a different mode of thinking makes an effect on intercultural communication. Ippolito (2007) proposes a specific perception that the contrasts of genders, ethnicity and occupations lead to the differences of understanding, then this phenomenon causes intercultural communication obstacles. She indicates that the different backgrounds of students, which contains cultural differences, region contrasts and identities, constitute an unequal learning environment by using a framework of critical pedagogy. Therefore, the contrasts of the social environment and cultural diversity can be a part of factors which lead to communication obstacles.

The emotional factor impacts on the study motivation and personal notions. Almarza, Martinez and Llavador (2015) mention that students lack in awareness of intercultural communication. They find that students pay more attention to their major and grades rather than to the improvement of their competence of intercultural communication. Levine and Garland (2015), Liu and Dall'Alba (2012) and Sun(2013) all believe that the attitudes and motivation of students are important aspects which affect communication. For example, some of international students feel anxious because of the lack of self-confidence (Sun, 2013), and some of domestic students are indifferent because they do not want to know the people from other countries (Ippolito, 2007).

According to the information above, intercultural communication obstacles in intercultural learning are influenced in the ability of language, diversity of social and cultural environment and the attitudes of students. Some of factors belong to the aspect of cultural differences, but researchers just focus on the surface reasons rather than consider the deeper factors. Thus, this gap gives the study an explicit direction.

2. Communication obstacles in international business

The development of international trade makes intercultural communication to be more important in the area of international business. There are both internal factors and external factors to affect the efficiency of intercultural communication. Some factors are based on the background of cultures of different countries, so it is hard to solve intercultural communication obstacles in international business.

The internal factor in international business communication is more concerned with the usage of words, the way of expression and the competence of understanding. Park, Dillon and Mitchell (1998) indicate that rhetorical choices can affect business communication. They find that Americans like using implicit words while Koreans choose to use various rhetorical strategies. Similarly, Zhu and Bao (2010) discuss that the failure of translation may lead to the failure of business communication. It is related to the rhetorical choices because it makes translation more complex and difficult. These factors all come from the misunderstanding of second or additional languages.

The external factors are involved in the meaning of culture-specific terminology and the differences of social policies. Bruen and Sudbershan (2015) point out that cultural-specific terminology sometimes makes employees confused because different countries may have different commonly used terminology to express the same meaning. Moreover, Gore (2013) observes that explanation of different policies is a difficult part of international business.

Both misunderstanding of newly adopted languages and the differences of social policies cover the cultural differences factor. Only when people learn more about the different cultural backgrounds and customs can they solve intercultural communication obstacles in the field of international business.

3. How do cultural differences cause communication obstacles

The literature indicates that some of intercultural communication obstacles in study and work are caused by different perceptions and methods which are based on the cultural backgrounds and contrasts. Both Almarza, Martinez and Llavador (2015) and Park, Dillon and Mitchell (1998) organize research studies to identify the factors affecting the efficiency of intercultural communication.

A study by Almarza, Martinez and Llavador (2015) investigated international students' self-perceptions. A number of 55 students, which came from NTU in Singapore (25) and USAL in British (30) respectively, participated in this research in Salamanca, Spain. Comparing the two groups of students, the authors demonstrate that USAL students are better than NTU students in language foundation, but they are lack of awareness of cultural contrasts. 64% of USAL students considered that they are excelling in the target language in a self-evaluation while 70% of NTU students thought that they are in an intermediate level, and the research data prove these perceptions of students. However, NTU students are more aware of the cultural differences between their homeland and the host land than USAL students, and the two groups of students have the similar grades after some months of study. It seems like that the efficiency of intercultural communication is not only affected by the language differences but also influenced by the understanding of cultural backgrounds.

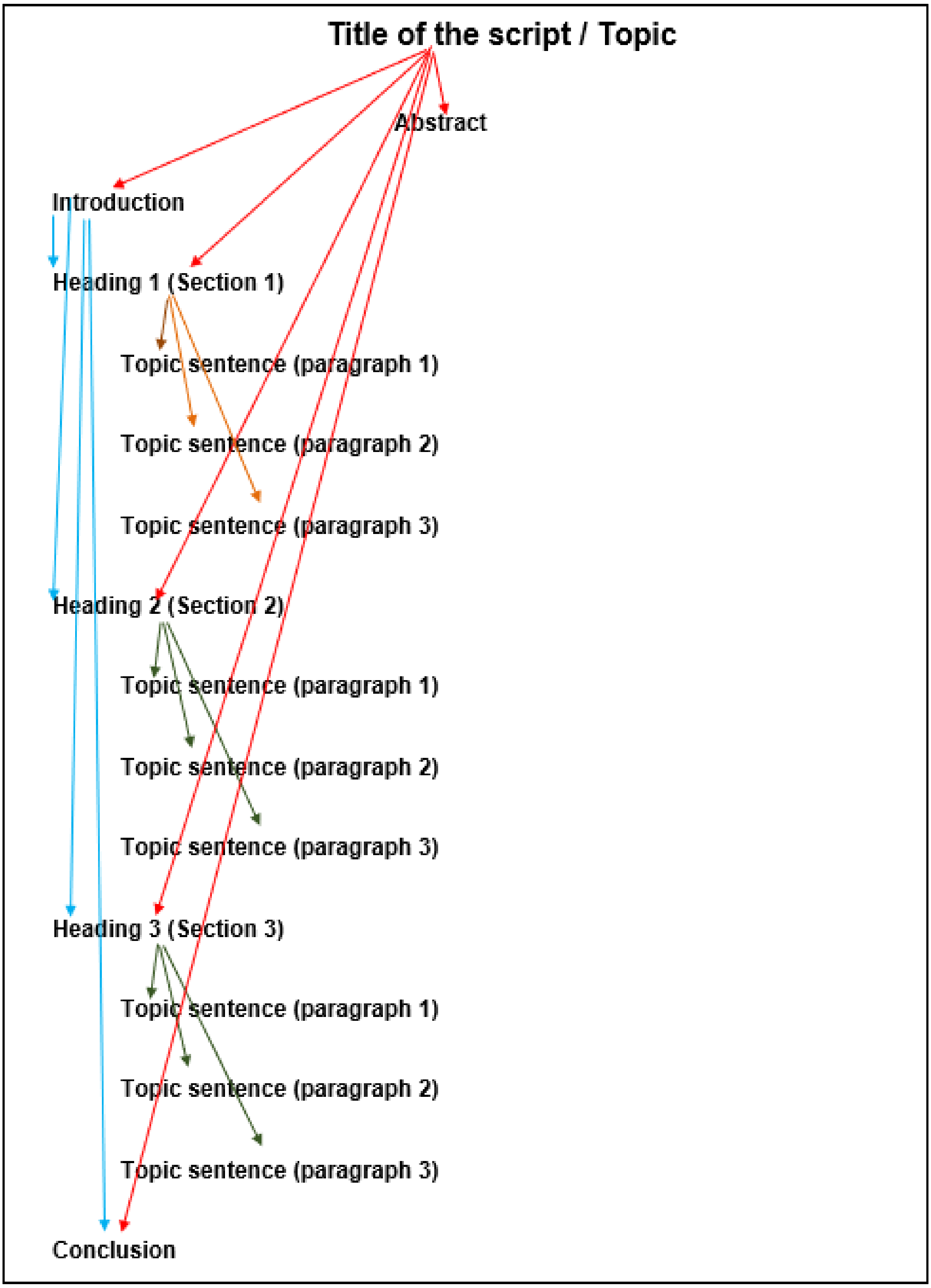
A study by Park, Dillon and Mitchell (1998) focus on the communication obstacles in international business, and they examined that the rhetorical differences in writing between US and Korea. They gathered information from many academic citations and business letters written by 11 Korean managers and 7 American managers. The findings indicate that Koreans prefer to use tactful words in writing while Americans express their opinions more directly. Therefore, rhetorical choices are an important difference in intercultural communication, and this seems to be related to the cultural contrasts and national characteristics.

There are a large number of studies on intercultural communication obstacles attempting to identify reasons which lead to the obstacles in different angles. However, they seldom make a connection between cultural difference and some factors, such as language foundation, national characteristics and communicational habits. It is necessary to find a deep research to fill the gap between cultural differences and communication obstacles. Therefore, my research will focus on these issues.

Q1: What are the connections between cultural differences and intercultural communication obstacles?

Q2: How do cultural differences affect the efficiency of communication in intercultural learning and international business?

Appendix 10. Reiteration of the Central Point (RoCP)



Appendix 11. Angela's script: Simple sentences and words per sentence

Data	**Programme**	Angela
Word number / script	**ABP**	2689
	PG	1357
Sentences total / **mean, words per sentence (wps)**	**PG**	1357
	PG **wps**	78 17.3
Total raw and/ **% of all sentences**	**ABP**	55 47
	PG	34 43.5

Appendix 12. Case study participants' choice of external content

Author(s)	Academic affiliation	Country
Adrian		
/	/	/
Jack		
Cai (2001)	Institute of geographic Sciences. Beijing	China
Ding, Ren, Yang, and Liu (1999)	Institute of Geology, Beijing	China
Domrös and Peng (1988)	Geographisches Institut, Mainz Institute of geography, Academia Sinica, Beijing	Germany China
Fu, Chen, Lang, Hong and Lin (2000)	Institute of geography, Academia Sinica, Beijing	China
Huang, Pang, Chen, Su, Han, Cao, Zhao and Tan (2006)	Shaanxi Normal University, Xi'an, Shaanxi	China
Jiang and Ding (2005)	Institute of Geology and Geophysics, Chinese Academy of Sciences, Beijing,	China
Jiang, Yang and Cheng (2014)	Chinese Academy of Sciences, Beijing	China
Kusuda (2010)	Kyushu University	Japan
Liu (1964, 1985, 1999)	Chinese Academy of Sciences	China
Lu Wang and Wintle (2007)	Institute of Earth Environment, Chinese Academy of Sciences	China
Yang and Ding (2010)	Institute of Geology and Geophysics, Chinese Academy of Sciences	China
Zhang and Zhang (1995)	In Chinese	China
Zhang et al. (1997)	Institute of Mountain Hazards and Environments, Academia Sinica, Sichuan	China
Zhou, Wen, Zhang and He (2013)	Chinese Academy of Sciences Chengdu	China

Sabrina		
Bloger and Somech (2005)	The Open University of Israel	Israel
Chen, Lin, Tung and Ko (2008)	University of Applied Sciences, Taiwan	Taiwan
Garg, Rastogiand and Kataria (2013)	Indian Institute of Technology	India
Jin (2011)	*Fudan University, Shanghai*	China
Manfreda, Berzelak and Vehovar (2008)	University of Ljubljana Free University of Bozen-Bolzano University of Mannheim	Slovenia Italy Germany
Nulty (2008)	Griffith University	Australia
Skarlickl and Latham (1997)	University of Calgary University of Toronto	Canada
Zhang (2013)	Stenden University of Applied Sciences	Netherlands